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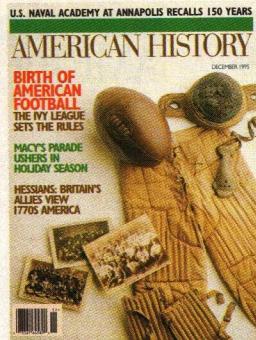
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The origins of the sport that captivates U.S. fans each fall go back hundreds of years, but the American version has its roots in the Ivy League schools of the late 1800s.

**32 A THANKSGIVING TRADITION**

by Joseph Gustaitis/

The first Macy's Thanksgiving Day Parade made its way down Broadway in 1924; seven decades later, it is as much a holiday tradition as pilgrims, turkey, and pumpkin pie.



*Football today is not for the fainthearted, but compared to the contests held on college campuses a century ago, the modern game is well-regulated, fair, and safe. American football originated mainly at the Northeast schools of the Ivy League. There, the rules evolved that laid the foundation for the sport that attracts millions of spectators nationwide each fall weekend. The turn-of-the-century football equipment pictured on the cover is from the collection of John Gennantonio; photo by Bill Simone.*

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by Kim Schlich &amp; Victor Schlich/

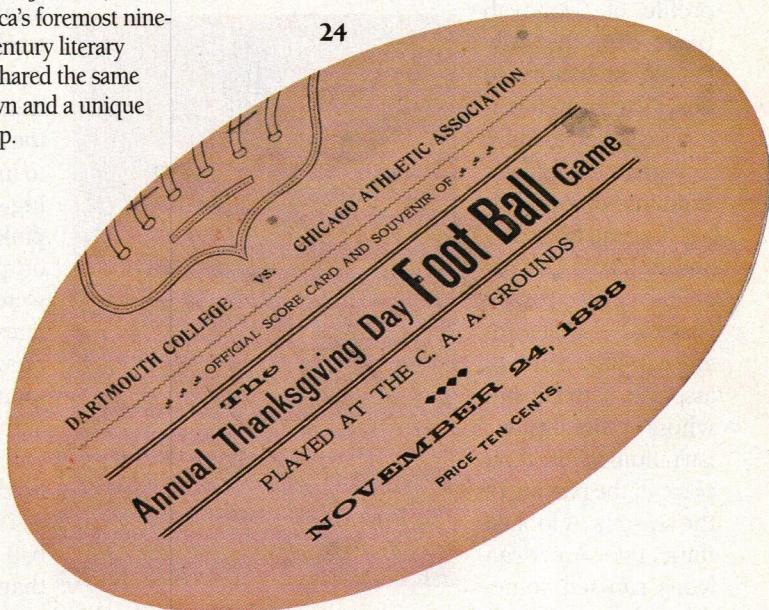
Convinced of the value of the white man's "talking leaves," Sequoyah became determined to develop a written language for the Cherokee nation.

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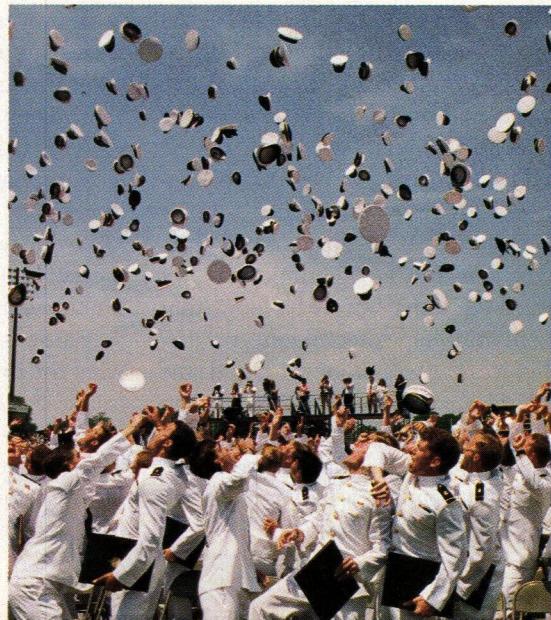
by Beverly S. Narkiewicz/ Emily Dickinson and Helen Hunt Jackson, two of America's foremost nineteenth-century literary figures, shared the same hometown and a unique friendship.

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by James Cheevers/ Since its establishment in 1845, the United States Naval Academy at Annapolis, Maryland, has been training the officers who would command America's naval fleet.

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## EDITOR'S DESK

### thoughts on history

In this issue of *American History*, we deal with subjects as diverse as the friendship between two of the nation's most celebrated, nineteenth-century literary figures, Emily Dickinson and Helen Hunt Jackson (page 42), and the German troops who helped Great Britain fight against the American colonies in the Revolutionary War (page 20). We are also pleased to help celebrate the U.S. Naval Academy's 150th anniversary (page 48) and to present a biographical profile of Sequoyah (page 38), the only person in history to develop a written language singlehandedly.

The last two articles examine topics—college football (page 24) and the Macy's Thanksgiving Day parade (page 32)—that Americans have come to associate with fall, but whose significance isn't limited to their place in the passing of the seasons. A look at these two American icons can tell something about how our tastes and expectations as a people have changed in a relatively short period of time.

When the parade began in 1924, the march down Broadway featured floats, costumed employees from Macy's, live animals, and some local bands. The trademark balloons, when they were added three years later, were simple designs, mostly based on the live animals they replaced as an attraction. Some, like the genial turkey pictured here, resembled the long, skinny balloons that are bent into shapes at children's parties.

This year, the millions around the world who will watch the parade on Thanksgiving morning, expect beautiful floats adorned with celebrities who sing to pre-recorded soundtracks; complex balloons of popular characters that look as if

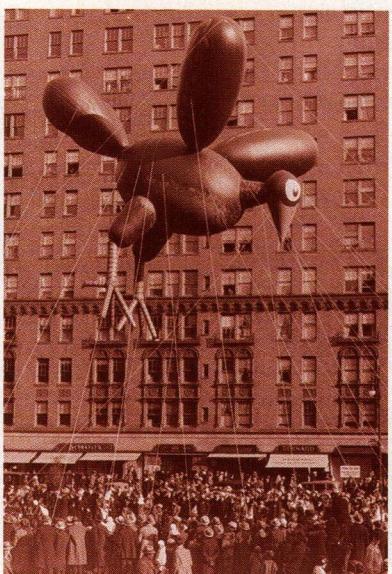
they have just leapt out of the latest motion picture hit or our favorite Saturday-morning cartoon programs; precision marching bands from all across the country that would make John Philip Sousa proud; and stars performing routines from Broadway's top shows right on the street in front of Macy's department store.

Gradually, everything got more elaborate. Each year something new was added that brought our expectations up a notch. Now, when we look at the old balloons and floats, we tend to think they are "quaint." With everything so realistic these days, it is hard to imagine a child being satisfied with the pink elephant shown on page 35 if Barbar were close by. It is interesting to speculate on what it will take to top this year's parade and how far Macy's will have to go to hold our attention.

Then there is football. When the more than four hundred college teams hit the field each Saturday, they are arrayed in brightly colored uniforms and safety equipment designed to protect every inch of their bodies. This represents a total change from the years when the American game was taking root. Then, the players thought that growing their hair long was all the protection against head injury that they required.

No one would argue against the safety measures today; even most of the old timers would probably concede that they are a benefit. But one has to wonder what the footballers of yesterday would think of the new National Football League on-the-field dress code, which fines a player \$5,000 if he is caught with his sock down around his ankle.

—Margaret Fortier



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- On the operating rod the title "World War II 50th Anniversary M1 Garand" and a banner proclaiming "1945" is depicted. In addition, the World War II Victory medal is custom-etched and selectively plated in contrasting polished and matte 24-Karat Gold.
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The World War II 50th Anniversary M1 Garand is limited to only 500 custom-built rifles - worldwide. Each is engraved with a special serial number 001 through 500 beginning with the prefix WWII. A numbered Certificate of Authenticity accompanies your commemorative attesting to the edition limit, special serial number, and the purity of the 24-Karat Gold plating.

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The World War II 50th Anniversary M1 Garand is available exclusively through The American Historical Foundation. A small deposit is all that is needed to reserve, and a convenient monthly payment plan is available. To place your reservation, please return the Reservation Request or call our Member Relations Staff, toll free, at 1-800-368-8080. When you reserve this commemorative you will be made a Member.

If you have a Federal Firearms License, send us a signed copy and we will deliver your commemorative directly to you after we have received your reservation. If you do not have an FFL, our Member Relations Staff will help coordinate delivery with you through your local

firearms dealer. Your satisfaction is guaranteed or you may return your Garand within 30 days for a full refund.

If you are a World War II Veteran, ownership of the World War II 50th Anniversary M1 Garand will be a reunion with an old friend. And if you are the son or friend of a Veteran, this commemorative will deepen your understanding and respect for America's World War II fighting men. Either way, the World War II 50th Anniversary M1 Garand will permanently memorialize the valor and sacrifice of our World War II Veterans for generations to come.

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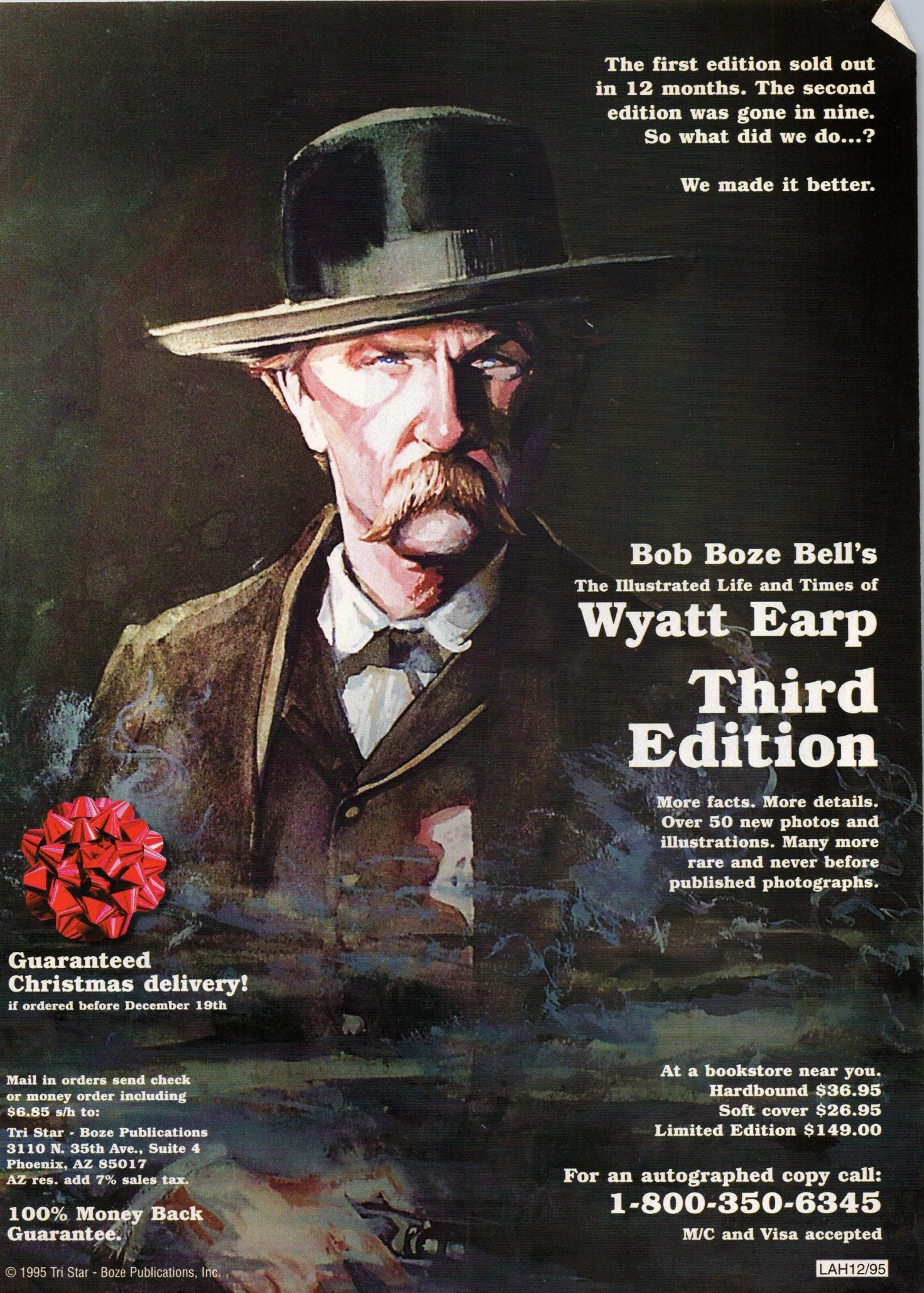
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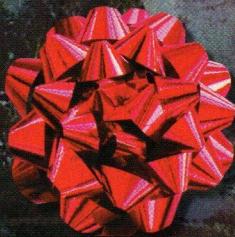


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## HISTORY TODAY

*news of the past*



### FIFTY YEARS OF THE UNITED NATIONS

Although beset by daunting world problems, the 184-member United Nations (U.N.) marks its fiftieth anniversary October 21-24 at its New York City headquarters with speeches delivered by heads of state from around the world; a UN50 concert by the New York Philharmonic Orchestra; special events hosted by President Bill Clinton, U.N. Secretary-General Boutros Boutros-Ghali, and the city's mayor, Rudolph Giuliani; and publication of *50 Years of the United Nations, 1945-1995* (Hearst Books,

\$50.00 cloth), an illustrated retrospective featuring 250 photographs, many of which have never before been published.

On October 24, 1945, two months after the end of World War II, the U.N. officially came into existence when a majority of member countries formally ratified the charter drafted the previous spring in San Francisco. That charter, signed on June 26 by fifty nations and later by Poland, stated that the organization's purpose was "to save succeeding generations from the scourge of war . . . to reaffirm faith in fundamental human rights . . . , and to establish conditions

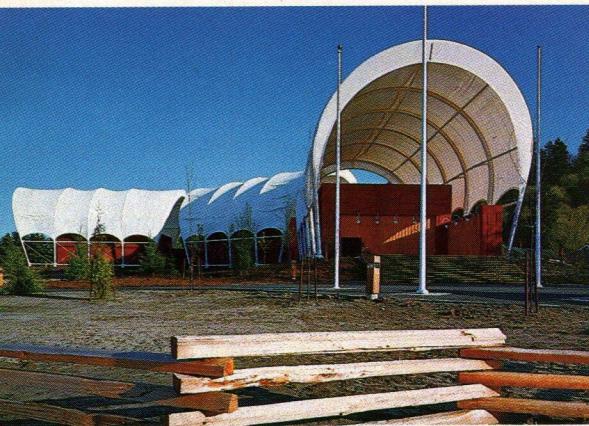
under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained . . . ." Toward these ends, the U.N. has participated with varying degrees of success in every aspect of international affairs, from peace-keeping missions to promoting democracy and providing emergency disaster relief, food aid, health care, and education in underdeveloped nations.

### RADIO CELEBRATES 75TH ANNIVERSARY

For the past 75 years—since Pittsburgh's KDKA, in what was the first commercial radio broadcast, informed the few with receivers of the presidential election returns in November 1920—millions of Americans have relied on radio for entertainment and information. To celebrate this anniversary year, listeners across the country are asked to tune in their favorite radio stations on November 2 for 24 straight hours. The request comes from radio industry leader Eric Rhoads, who comments that from that first broadcast to the "Golden Era of the '30s and '40s, right up to the powerhouse talk shows of today, radio remains as much a part of American culture as baseball, hot dogs, and apple pie." Following Rhoads' initiative, many stations are asking listeners to call in on that day with reminiscences of their most significant moments with radio.

### NEW OREGON TRAIL INTERPRETIVE CENTER

The second of four interpretive centers planned to commemorate the westward migration along the Oregon Trail of thousands of Americans in the mid-nineteenth century [see May/June 1993 issue] opened earlier this summer in Oregon City. Fifty-foot-tall hoops covered with stretchable fiberglass mesh rise above the three main buildings of the new End of the Oregon Trail Inter-



END OF THE OREGON TRAIL INTERPRETIVE CENTER

preptive Center, giving the appearance of a wagon train settled in for the night. Within the buildings, visitors learn through exhibits and audio-visual programs about the heritage, history, and spirit of those who undertook the grueling two-thousand-mile journey. Other Center highlights include a grass-covered amphitheater offering live dramatizations, music, and demonstrations of immigrant and Native American life. The new facility complements the National Historic Oregon Trail Interpretive Center near Baker City. For more information call 503-657-9336.

## 1880 WEST POINT COMMISSIONED

In a July White House ceremony, President Bill Clinton made right a 115-year-old wrong by awarding a posthumous commission to Johnson Chestnut Whittaker, a former slave and one of the first African Americans appointed to the U.S. Military Academy. Whittaker, who entered West Point in 1876, went against the existing unwritten code at the Academy when he filed a report against a white cadet who struck him. On April 5, 1880, three masked men entered Whittaker's dormitory room, dragged him out of bed, beat him, cut out clumps of his hair, and slashed him about the hands and face with a razor, leaving him unconscious and tied to his bed.

When West Point administrators could not corroborate his story and no white cadet confessed, they concluded that Whittaker had mutilated himself to gain sympathy and to discredit the military.

His subsequent court-martial and expulsion attracted notoriety. Two years later, on the very day that President Chester A. Arthur (1829-1886) overturned the ruling, Secretary of War Robert Lincoln dismissed Whittaker from the Academy for allegedly failing a philosophy course. Undaunted, Whittaker returned to South Carolina, where he became a lawyer and later a professor at what is now South Carolina State University in Orangeburg.

Whittaker's descendants, who had been unaware of his ordeal, took up his cause and began petitioning for his exoneration and commission after learning the facts of his dismissal in 1972.

## “THE REVOLUTIONARY WAR”

For three consecutive nights beginning on November 26, cable television's The Learning Channel will air “The Revolutionary War,” an original mini-series that re-examines the conflict (1775-1783) that thrust the new United States of America upon the world stage. Two hour-long episodes, which are narrated by former CBS news correspondent and award-winning author Charles Kuralt, will be shown back-to-back on each of the three nights.

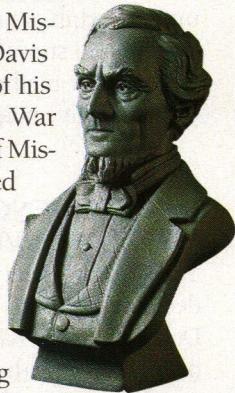
The series relies heavily on the letters and journals written by soldiers, civil-

noted historians and Revolutionary War experts, even going so far as to employ a consultant on “period accents.”

## JEFFERSON DAVIS PRESIDENTIAL LIBRARY

Like many U.S. presidents, Jefferson Davis (1808-1889), the only president of the short-lived Confederate States of America, will soon be honored with a presidential library. The Jefferson Davis Presidential Library (JDPL) will be housed at Beauvoir, the seaside estate in Biloxi, Mississippi, where Davis spent the last years of his life writing his Civil War memoirs. The state of Mississippi has committed \$4.5 million to the project, which has been delayed for years due to a lack of funding.

Ground-breaking ceremonies for the JDPL's projected 13,500-square-foot building are slated for this winter, with construction to begin immediately following. The JDPL will feature a theater for public programming; an exhibit gallery highlighting Davis's life and turbulent term of office; and a reference library and archives for independent research. The new institution is expected to open in June 1997.



SCENE FROM "THE REVOLUTIONARY WAR"

## INVENTURE PLACE

Inventure Place, a dynamic-looking, \$38-million facility recently opened in Akron, Ohio, is home to the National Inventors Hall of Fame (NIHF) and an interactive science center, which together are dedicated to helping America solve the problem of meeting unprecedented global challenges to its leadership in technology and innovation by providing inspiration, historical perspective, educational programming, and a network of

PHOTO BY KARL SCHUMACHER

ians, prisoners, and battlefield nurses and on little-known anecdotes about familiar figures of the era. To ensure accuracy, the producers sought the aid of

resources to aid independent and corporate inventors in the application of scientific knowledge.

Founded in 1973, the NIHF celebrates the innovative and entrepreneurial spirit of great inventors whose creations have been patented in the United States. A total of 120 inventors—from famed Thomas Edison and Alexander Graham Bell to lesser-knowns such as John C. Sheehan (semi-synthetic penicillin) and William L. Stanley (the electric transformer)—have thus far been honored by inclusion. The science center features unique exhibits and hands-on stations designed to stimulate creative thinking, uncommon methods of problem solving, and active imaginations.

### INDEPENDENCE SEAPORT MUSEUM UNVEILED

The Philadelphia Maritime Museum, dedicated to the rich history of the Delaware River, Bay, and tributaries, has been renamed the Independence Seaport Museum and relocated to the Port of History Building at Penn's Landing following a more-than-\$12-million ren-

ovation of the new site. The 100,000-square-foot center is unique in its focus on late-nineteenth- and early-twentieth-century urban maritime history, which is interpreted through hands-on exhibits; state-of-the-art computer, audio, and video technology; and its priceless artifact collection.

In addition to "Home Port: Philadelphia," the centerpiece exhibition that leads the visitor on a journey through three centuries of life and work on the region's waterways, the museum explores such topics as the hazards of navigating the Delaware; the hardships faced by nineteenth-century immigrants; commerce and trade in the region since the eighteenth century; the dangers experienced by naval personnel in wartime; the intricacies of ship design and technology; the natural wonders along the riverbanks; and the development of undersea diving. Visitors may also tour the USS *Becuna*, a World War II submarine from the Pacific Fleet, and the USS *Olympia*, Admiral George Dewey's flagship during the Spanish-American War and one of the nation's first steel warships. For more information call 215-925-5439.



USS OLYMPIA, JUNIOR OFFICERS' WARDROOM

### CIVIL WAR DOCUMENTS FOUND

A cache of historical documents was recently discovered in the basement of a 122-year-old state prison in Cranston, Rhode Island when a clean-up detail went in to remove what were believed to be piles of junk. The security officer in charge of the detail recognized a Civil War order book among the moldy and scattered piles of papers and alerted the State Archives of his find. A second special-orders book of the 2nd Regiment, Rhode Island Volunteers, with entries dating from 1863 to the end of the war and belonging to Elisha Hunt Rhodes (whose diary gained fame in Ken Burns's acclaimed 1990 documentary "The Civil War") was subsequently recovered. Also found were prison records dating from 1807 and copies of inmates' outgoing letters of 1876. The Civil War items are currently available for research at the State Archives in Providence. For more information call 401-277-2353.

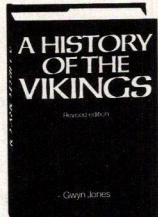
### WOMEN OF THE WEST MUSEUM

Organizers for the future Women of the West Museum near Boulder, Colorado, a project that has been under development for three years, are forging ahead with plans for an institution dedicated to the multicultural history of all women who contributed to the development of the American West from its earliest days to the present. The museum, scheduled to open in three to five years, will be housed in a two-story, 100,000-square-foot building situated at the foot of the Rocky Mountains on land recently donated by the Colorado-based Flatiron Companies. The fourth museum in the nation dedicated to women's contributions to America's history, the facility will include exhibit galleries, an education center, and a library/archive research center. For more information call 303-499-9110. ★

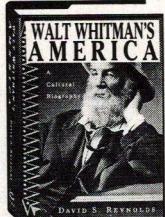
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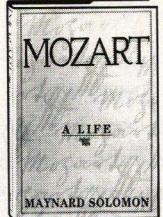
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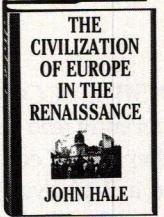
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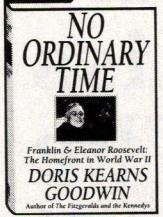
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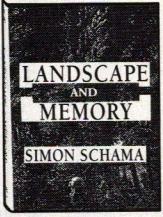
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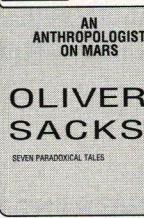
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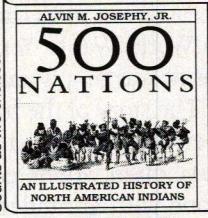


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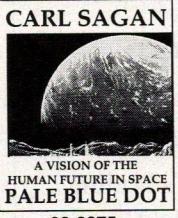


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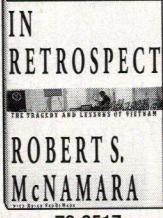
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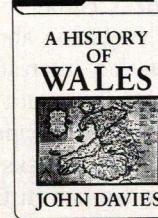
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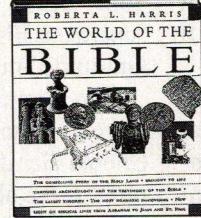
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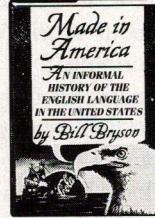
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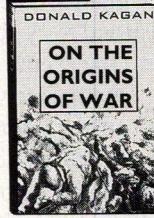
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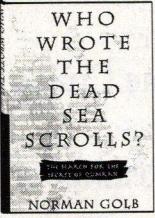
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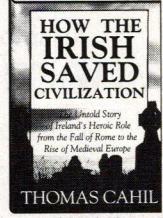
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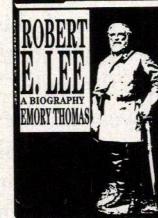
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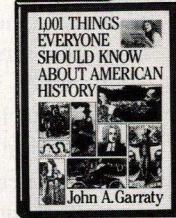
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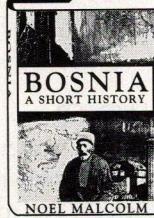
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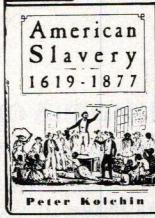
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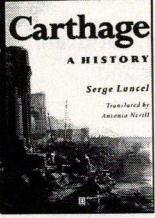
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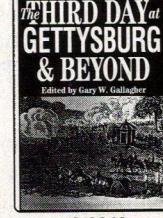
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#### INSIDE ACCOUNT AMAZING

I recently read the article printed in your March/April edition about a bombardier on a B-17 flying fortress who was shot down over enemy territory. I have always had a love for the B-17 due to its look of sheer power and its incredible importance in World War II. Your account from the inside was simply amazing.

The story of the bombardier's trials in Germany intrigued me a great deal. I have often wondered what exactly was done with grounded airmen in enemy territory. As a seventeen-year-old junior in high school, I have, to my dismay, learned very little about World War II and the events surrounding it.

I appreciate your magazine in general because it informs me about things that my teachers don't, and I have to commend your effort to keep history alive in a forgetful, uncaring world.

Gary Dollahon  
Norristown, Pennsylvania

#### MEMORIES OF L'IL ABNER

Thanks for the article on American comics. As I grew up, it was always a challenge to see who could get to the comics first. Even my mother loved them. The race got especially heated when Al Capp would feature Fearless Fosdick (he would occasionally replace Li'l Abner for no particular reason), an outright parody of Dick Tracy and hilarious in his own fumbling way.

My kid brother and I could hardly wait to learn what happened after Capp introduced Nelson Shrinkafella, the New Guinea native who had come to the States looking for culture now that he was civilized. In addition to his fitted suit, he wore an apparently innocuous derby. Soon after his arrival, though, a number of cultural institutions began to disappear. Once Fearless Fosdick had fumbled his way into solving the mystery, he took Nelson's hat and poured the antidote into it. One by one the shrunken icons began to climb out, leading to one of my fa-

vorite lines: "Look, it's Leonard Bernstein and the New York Philharmonic!"

Another favorite line of Capp's, or at least the librettist of the *Li'l Abner* musical, is in a song Li'l Abner sings: "If I had my druthers, I'd rather have my druthers than any other thing at all." It certainly is my philosophy of life.

Nomi J. Waldman  
Thetford, Vermont

#### WEDDING DRESS FROM GRATITUDE TRAIN

Your article in the October issue of *American History* magazine about the Gratitude Train was very interesting.

I am originally from Iowa and still receive my hometown newspaper, *The Clinton Herald*. A couple weeks ago, it ran a piece about a woman in DeWitt, Iowa, who had donated her wedding dress to the Clinton County Historical Museum. She had received this dress from the Gratitude Train in the late 1940s when it came through Clinton. The officials let her wear the dress with the condition that she should take care of and preserve it. She has stored the dress all of these years and just now donated it to the museum.

Up until that time I had never heard of the Gratitude Train. I thought it was so odd that I had read articles on the same subject only weeks apart.

Carol Moore  
McAllen, Texas

#### NUMERICAL ADVANTAGE WAS IMPORTANT

In Mr. Zebrowski's article on why the South lost the Civil War in the September/October issue, James McPherson sloughs off the massive Union numerical advantage in his explanation of the South's defeat. He argues his position by making reference to the defeat of numerically superior forces of the British in the American War of Independence and

*continued on page 62*

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<b>I'll Be Seeing You</b> Tommy Dorsey w/Frank Sinatra	<b>It Might As Well Be Spring</b> Paul Weston w/Margaret Whiting	<b>(There'll Be) Bluebirds Over The White Cliffs Of Dover</b> Vera Lynn	<b>I'll Never Smile Again</b> Tommy Dorsey w/Frank Sinatra & The Pied Pipers	<b>Skylark</b> Harry James w/Helen Forrest
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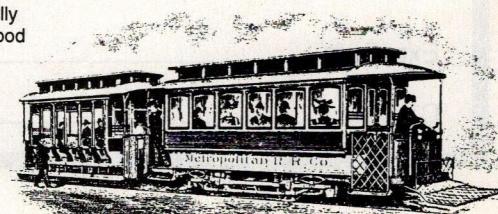
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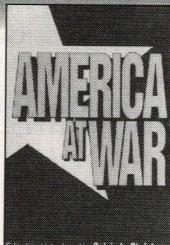
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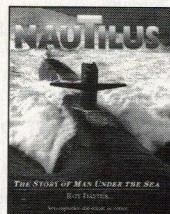
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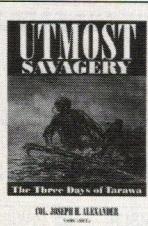


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*continued on page 77*

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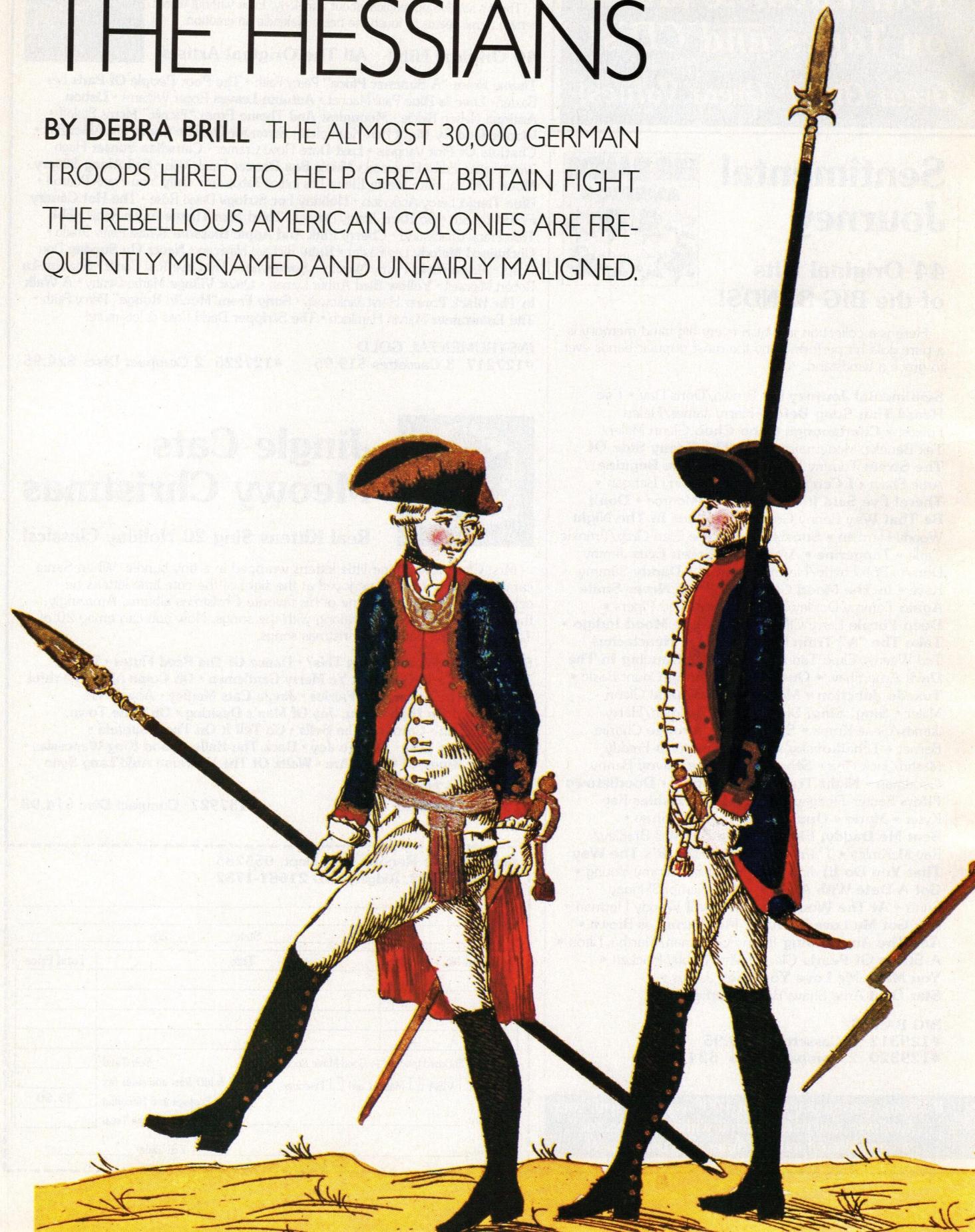
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**OUR GUARANTEE:**



# THE HESSIANS

BY DEBRA BRILL THE ALMOST 30,000 GERMAN TROOPS HIRED TO HELP GREAT BRITAIN FIGHT THE REBELLIOUS AMERICAN COLONIES ARE FREQUENTLY MISNAMED AND UNFAIRLY MALIGNED.



AMBROSE SERLE, a civilian secretary to General William Howe during the American Revolution, described the German troops who fought with the British in that war as "a dirty, cowardly set of contemptible miscreants." It was not a very nice way to refer to one's allies.

A negative opinion of the German force—frequently referred to as Hessians—has persisted for so long that even today they are commonly spoken of with disdain and, despite the fact that they composed nearly half of the British fighting force in America in 1776, they receive scant attention in general histories of the conflict.

King George III's decision to hire foreign troops was not a popular one in England. It was, however, a necessity if Britain was to put down the rebellion in its American colonies. The Seven Years' War that ended in 1763 had reduced the army's numbers, and new recruits were hard to find among the war-weary British populace. The king applied to Empress Catherine of Russia for troops, but she refused.

In desperation, King George turned to the German principalities in Europe, as had other British monarchs before him. He struck deals with the rulers of Hesse-Cassel, Hesse-Hanau, Brunswick-Lüneburg, Anspach-Bayreuth, Anhalt-Zerbst,

and Waldeck. The two Hesses provided about two-thirds of the almost 30,000 German soldiers hired out to King George, hence the common appellation, "Hessians," for all the Germans.

The treaties, which were drawn up to look like reciprocal agreements rather than bargains for hired soldiers, generated a political battle in the British Parliament. "Is there one of your Lordships," Lord Camden asked, "who does not perceive most clearly that the whole is a mere mercenary bargain for the hire of troops on one side and the sale of human blood on the other; and that the devoted wretches thus purchased for slaughter are mere mercenaries, in the

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*The German troops pictured in this 1784 rendering belonged to the Prinz Carl Regiment, which was part of the British force that successfully thwarted a combined American-French operation at Newport, Rhode Island, in 1778.*



worst sense of the word?"

The British Prime Minister, Sir Frederick North, took the opposite view, reasoning that mere numbers of combined British and German troops would cow the Americans into submission and that the rebellion would, therefore, be short-lived and relatively bloodless. In the end, the treaties were easily approved—100-32 in the House of Lords and 252-88 in the Commons.

The terms of the agreements varied. The Duke of Brunswick, for example, was to be paid a levy of about £7 per recruit, an annual subsidy of £11,517 until the war's end, and twice that amount annually for two years thereafter.

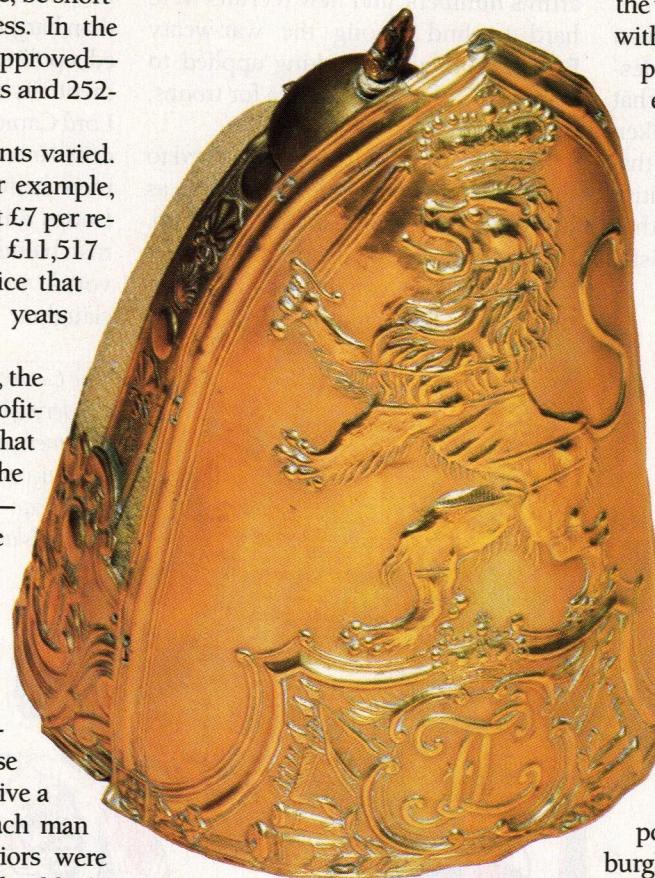
Of the six princes, however, the Landgrave of Hesse-Cassel profited the most. While it is true that he supplied more troops to the British—more than 16,000—than the others, he also drove a harder bargain, receiving nearly £3,000,000 for the use of his soldiers.

The Landgrave, for all his astuteness in negotiating for the use of his men, did not insist on a "blood money" clause by which a prince would receive a sum equal to the levy for each man killed (three wounded warriors were considered equal to one dead soldier). This clause, which was part of four of the six treaties riled even the Americans. Not only were German troops being sold to fight in a war that in no way concerned them, but their avaricious princes were to reap a profit from their deaths!

Benjamin Franklin attacked the blood-money clause after the capture of some nine hundred Germans at the 1776 Battle of Trenton, during which twenty-two of their number died. In a satirical letter from the "Count de Schaumbergh" to the "Baron Hohendorf," Franklin had the Count express his "joy on being told that of the 1,950 Hessians engaged in the fight but 345 escaped. There were just 1,605 men killed, and I cannot sufficiently commend your prudence in sending an exact list of the dead to my minister in London. This precaution was the more necessary as the report sent to the English ministry does not give but 1,455 dead. This would make 483,450 florins instead of 643,500 which I am en-

titled to demand under our convention."

Just as "Hessian" fails to convey adequately their place of origin, the term "mercenary" is an inaccurate reflection of the German troops' status. Mercenaries hire themselves out. In this case, however,



*This brass-fronted, miter-shaped cap belonged to one of the true Hessian soldiers sent to fight in America.*

the rulers profited, while the soldiers did the fighting.

Indeed, some of the German troops—far from being mercenaries—were kidnap victims, impressed into service. One such was Johann Seume, a theological student at the University of Leipzig. Having left the university due to a religious dispute, he was headed for Paris when the Landgrave's recruiting agents arrested him. Seume later wrote in his autobiography that "No one was [then] safe from the grip of this seller of souls. Persuasion, cunning, deception, force—all served . . . Strangers of all sorts were arrested, imprisoned, then sent off."

Seume was held in a fortress in Ziegenhain with some 1,500 other conscripts, who plotted to escape. Their at-

tempt failed when they were betrayed. Later, while en route from Ziegenhain to Munden, they planned a second attempt, but this too was foiled.

Unhappy conscripts such as these formed a larger proportion of the army as the war dragged on. In their negotiations with the British, the princes had promised more men than they could easily deliver. Having dispatched the best-trained, regular soldiers to America in the conflict's first years, the princes were forced to resort more and more to ruthless conscription—even beyond their own borders—in order to meet their quotas.

In November of 1776, only seven months after the first German division sailed for America, the Landgrave of Hesse-Cassel petitioned several German principalities and free cities for permission to recruit within their territory. Some acquiesced as a means of weeding out undesirables. In March 1777, a London newspaper quoted a letter writer from Hamburg: "I have long wondered [why] the magistracy have not put a stop to recruiting here, but I am told it is a political stroke of theirs, for as Hamburg [sic.] is a free city, it is the reservoir of all the rogues, rascals and runaways in Germany, and as the army and the gallows refuse none, they by that means get rid of them."

Before they set sail for America, the German troops were reviewed by Colonel William Faust, King George's minister plenipotentiary in Germany. In his early reports to Lord Suffolk, the British Minister of State, Faust described the hirelings as an "exceedingly fine body of men . . . fit for any service whatever."

As time passed, however, the quality of troops declined, and by April 1778, Faust was finding that "the Hessian recruits, as usual, appeared raw and undisciplined; some few of whom, moreover, I found it necessary to reject, on account of old age and other infirmities." A year later, his report noted that many recruits were "very raw, and clownish, and will require a good deal of drilling." Even some of the elite *Jägers*—German hunters who were excellent marksmen—were found to be of poor quality. A *Jäger* cap

tain called one batch sent to him in America "the dregs of society."

The first groups of Germans to leave for Britain's rebellious colonies, expecting peculiarities of wildlife, terrain, and climate quite remote from anything they had known, expressed apprehension about what they would find. They believed the Indians to be cannibals and had heard that the colonists ate horse meat and cats. Before learning the accuracy of these notions, these men, reared in landlocked countries, had to cross more than three thousand miles of unpredictable ocean.

The voyage behind them, however, they found America surprisingly like their native lands and praised it in their letters home. "On the whole," wrote one, "nearly everything here is the same as with us at home—the same kinds of bushes and trees; but as the soil is richer here, the leaves grow larger and the wood thicker." Another described Charleston, South Carolina as "more beautiful than I had imagined. The wealth of the inhabitants was apparent everywhere."

"At the present time," yet another declared, "I can form no mental picture of an earthly paradise without including in

the jerseys and Long Island." But, this same writer thought Pennsylvania an undesirable place to live because never had he "met anywhere with more crazy people than in [Philadelphia] . . . [N]early all of the people are quietly mad—a sort of mental aberration caused by a compression rather than a heating of the blood." He attributed this singular state of affairs to the non-nutritious quality of Pennsylvania food and milk.

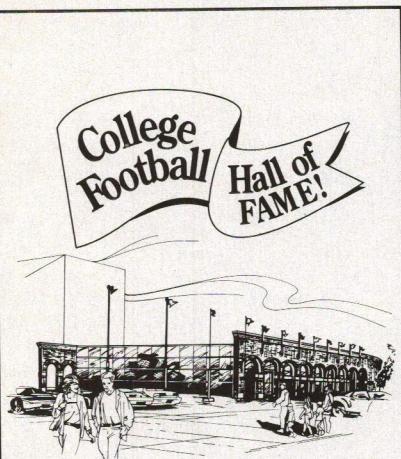
Having come from relatively poor states, the German troops found the abundance of wealth in America quite astonishing. Some of the officers, who had at first felt sympathy for the colonists, came to feel that the Americans did not appreciate their good fortune. A Major Baurmeister concluded that Americans were the greediest people on earth, while another Hessian officer wrote, "When I was in Europe, I had pity of them, but now no more. They have been the happiest people under the sun."

Although the American women were much admired for their beauty, the population in general was variously described as indolent, fearless, good-for-nothing, and haughty. The German officers felt a

great deal of contempt for their American counterparts, who were not officers by profession, but merely tailors, cobblers, bankers, and other low types. Coming from a society that put a premium on rank and status, the Germans of the officer class could not readily accept the American philosophy that all men are created equal. One German captain complained that "what we have seen so far brings us little honor to fight against these."

For their part, Americans did not hold a high opinion of the Germans. From the first, when news of the British-German alliance reached the colonies, the Germans were portrayed as fearsome and vicious savages. One American newspaper expected their participation in the fighting to result in "such a scene of cruelty, death and devastation, as will fill those of us who survive the carnage, with indignation and horror." A German lieutenant colonel reported that Americans believed that his troops ate small children, and another officer wrote that when spectators gathered to see captured German soldiers, they found it hard to accept that these nor-

continued on page 70



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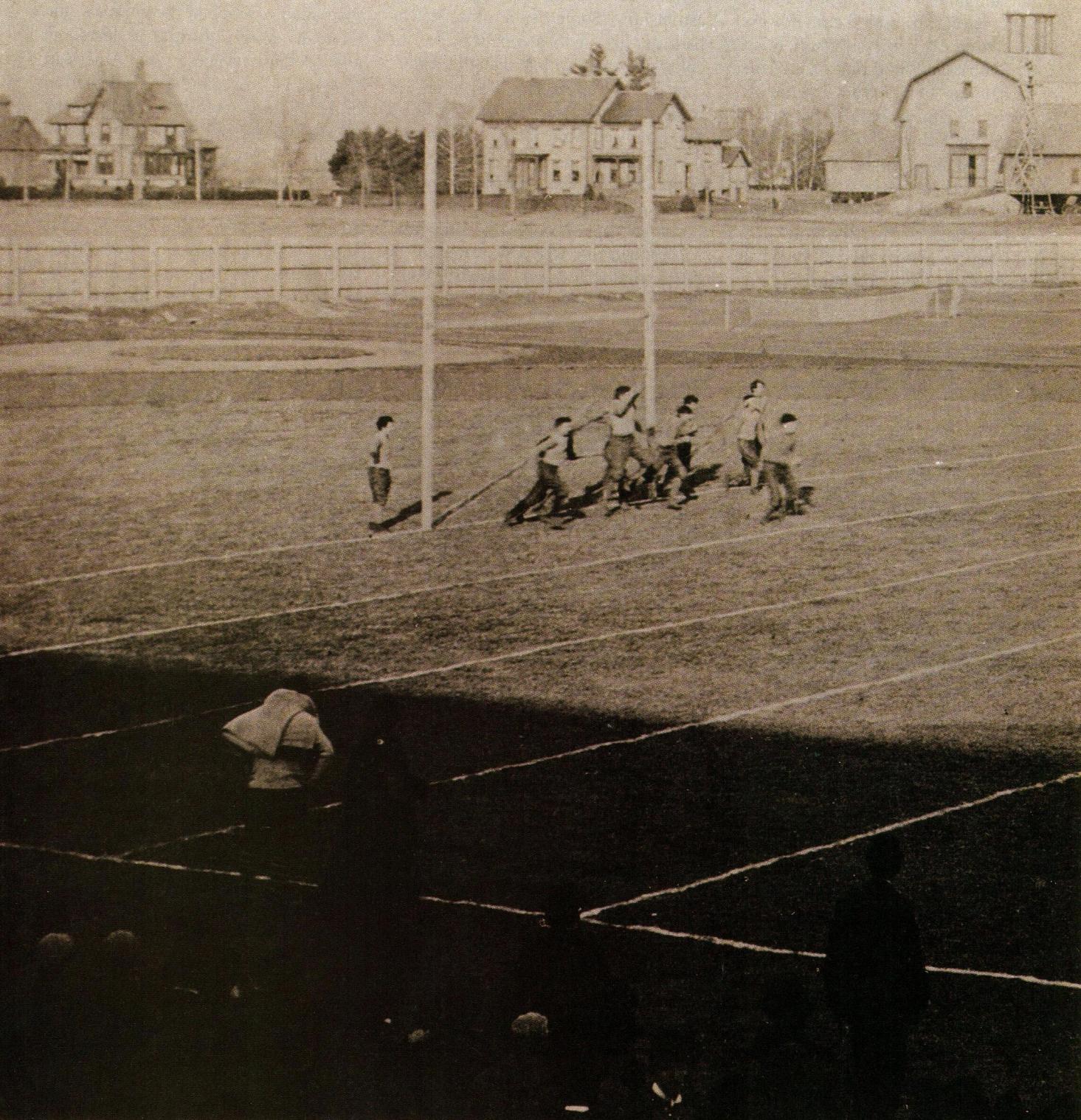
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# AMERICAN FOOTBALL

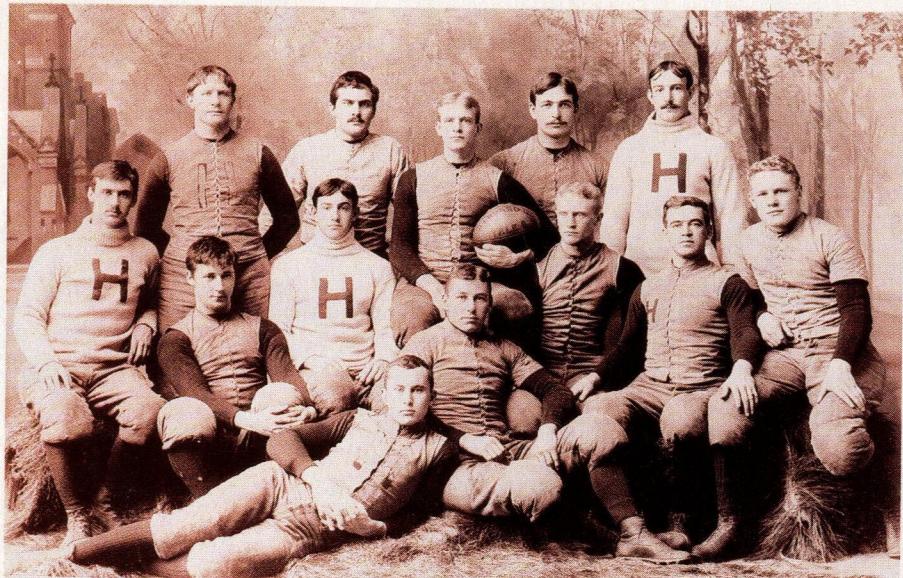


BY BRUCE K. STEWART THE ORIGINS OF THE SPORT THAT CAPTIVATES U.S. FANS EACH FALL GO BACK HUNDREDS OF YEARS, BUT THE AMERICAN VERSION HAS ITS ROOTS IN THE IVY LEAGUE SCHOOLS OF THE LATE 1800S.

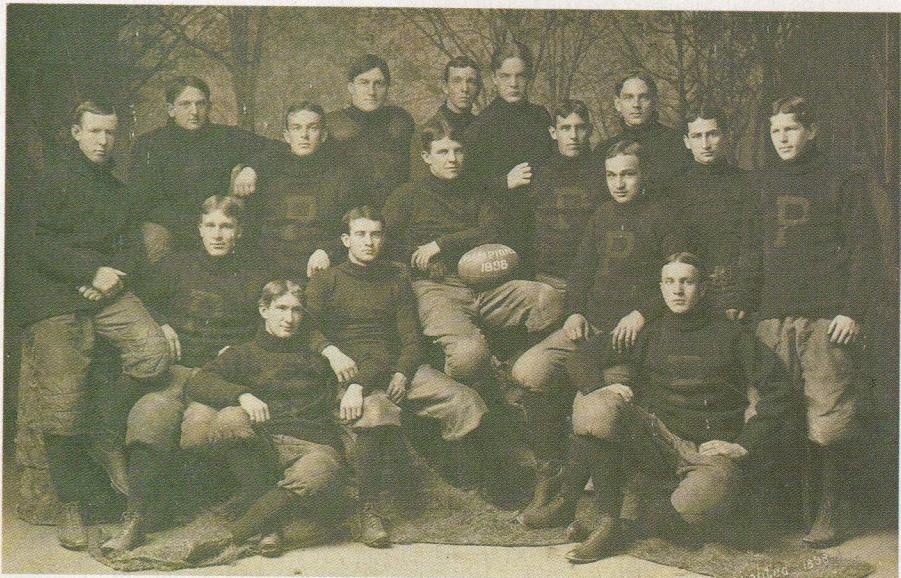




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Although football had been played in one form or another for centuries, the American version of the sport originated, for the most part, in Northeastern high schools and matured during the late nineteenth century in the Ivy League universities of the Northeast. As early as the 1840s, intramural matches had assumed a significant place in the campus life of students at Harvard and Yale Universities. Rivalries between classes became so intense that, by the beginning of the Civil War, the game had to be outlawed by the administrations of both institutions.

During the war years, a young man named Gerritt Smith Miller, who had played football while a high-school student in upstate New York, organized the Oneida Football Club in Boston, Massachusetts. He was the first to introduce the concept of teamwork to the game. Up to this time, players functioned individually on the field, with little regard to what their teammates were doing. Miller's "Boston game" assigned each player a role in advancing the ball or defending the goal.

Princeton and Rutgers played the first intercollegiate football game in 1869, with Yale, Cornell, and Columbia following soon after. Most closely resembling soccer (ball carrying was not yet considered an option), the earliest games

*Looking every bit like proper Victorian gentlemen while posing for team photographs, the players from the Yale (1887), Harvard (1890), and Princeton (1898) football teams turned into fierce competitors, who stood ready to inflict or suffer serious injury, when they took to the playing field. The photograph on the previous pages was taken during a practice session at Dartmouth University in Hanover, New Hampshire, in 1893.*

were melées in which roughly 25 men blocked, tackled, and fought to kick a round, leather-covered ball through a wooden crossbar.

Harvard University students again joined the ranks of footballers in 1871, but followed different, Rugby-like rules that permitted players to run with the ball. The other schools in the Northeast were not quick to adopt this innovation, leaving Harvard with no option but to restrict its play to intramural contests.

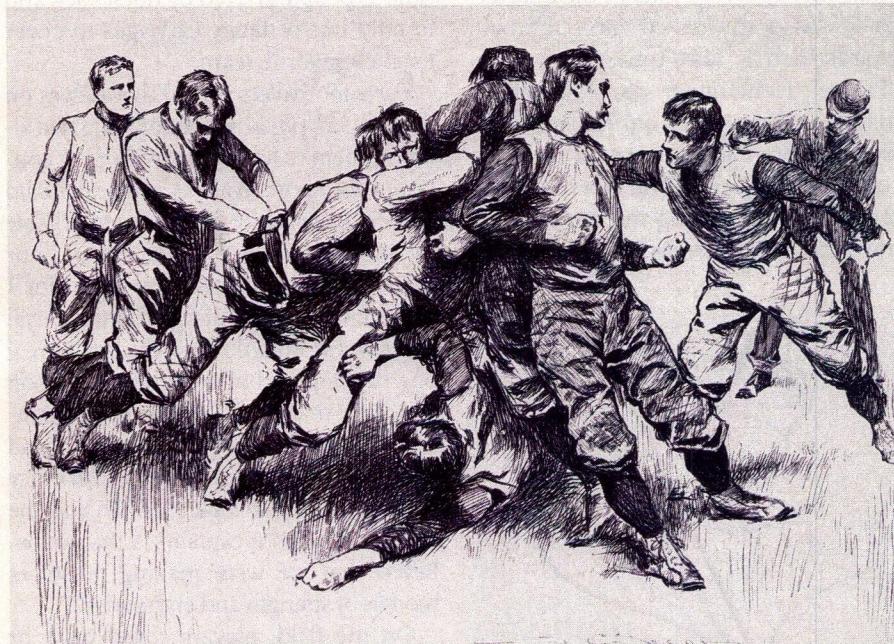
Intercollegiate football, meanwhile, spread west as far as Michigan and south to Virginia.

In 1874, David Roger of Montreal's McGill University, where Rugby itself was played, challenged Harvard's captain, Henry Grant, to a three-game match between their respective teams. Harvard comported itself well in the cross-border encounters, in which many of its players had their first opportunity to use the easier-to-control egg-shaped

ball made from a pig's durable bladder.

Flushed with enthusiasm for Rugby, Harvard challenged Yale to give its rules a try. On November 13, 1875, some two thousand spectators watched as the arch rivals met in the first American intercollegiate game played under Rugby rules. Harvard took the win, and the game of American football was never the same. With their flair for unifying far-flung ideas, Americans quickly became enthralled by the game and formally adapted Rugby's ball-carrying rules for the 1876 season.

At a time when field goals made by drop-kicks vastly outscored touchdowns, the game looked like a mongrel of European soccer and English Rugby. Of course, the American "frontier" version was far more rugged than its more dignified European counterparts. Although in the American version aggressive defenses doled out uppercuts and round-house punches before and after the ball



Rules developed for football during the 1870s and '80s gradually transformed the rough-and-tumble formation depicted by artist Charles Dana Gibson (left) into the more recognizable, though still very rugged, precursor of the modern American game.



was snapped, football was nonetheless considered a "gentleman's Adventure in sport."

Under Rugby's rules, "neither side had possession of the ball, nor the right to put it in play and to execute the ensuing maneuver. . . ." Walter Camp, an ingenious fellow from Yale University, proposed in 1880 that a scrimmage line be set on the spot where the ball was last downed. Whereas in Rugby's *scrummage*, the ball was tossed between two herds of men, the new line of *scrimmage* in football indicated the exact spot where the following play should begin.

Camp then created the positions of snapback (center) and quarterback for placing the ball into play. The snapback rolled the ball back between his legs with his foot to the quarterback, who pitched it to another player. This all cre-

ated the unique feature of having one team take undisputed possession of the ball. Perhaps more than any other single rule, the scrimmage-line innovation distinguished American football from its European antecedents.

To counteract the stalling tactics that often resulted from the offense having unlimited control of the ball, Camp also introduced a rule requiring the offensive team to gain five yards in three plays or surrender possession of the ball. Since everyone except the quarterback was permitted to carry the ball, guards such as Yale's towering William "Pudge" Heffelfinger often scored as many touchdowns as halfbacks or fullbacks. From Camp's forward-thinking rules came strategies and tactics for systematically advancing the ball. In tribute to his phenomenal foresight, Camp

became known as the "Father of American Football."

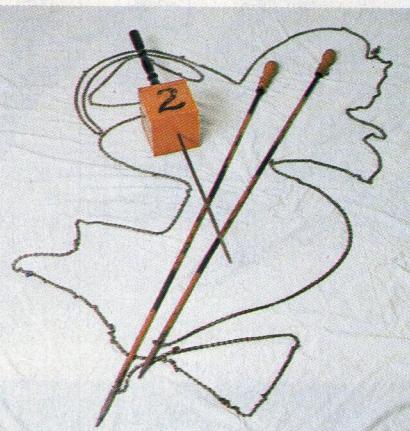
An insatiable press, through a new breed of reporter—the "sports writer"—re-layed the news about football to readers from coast to coast. Before long, thousands of spectators were flocking to stadiums across the country to watch shifty ball carriers eluding their zealous pursuers. There was always great excitement among the fans just before game time as people arrived by horseback and in tally-hos or fancy carriages to cheer for their favorite team.

Early footballers prided themselves on their superb physical conditioning that allowed them to handle the walloping contact of the sport. Walter Camp once said that his Yale team of 1876 was remarkable for two things, "our toughness and our tackling. No wonder we were tough, for it had been a general killing off and survival of the fittest, both through the medium of our training and also the ground upon which we practiced. Our training consisted of an hour practice in an afternoon and a three-mile run in the gymnasium every evening at nine o'clock . . . Such was the enthusiasm of our captain . . . that we believed that we were making ourselves models of strength and endurance."

On the field, players could push or pull their teammates along, even carry them forward. Ball carriers were permitted to crawl with the ball until held down. During such critical times, many fights broke out, slowing the game down and making it less interesting for fans to watch. Witnesses' descriptions suggest that these skirmishes looked something like a combination of wrestling, boxing, and a barroom brawl. One English spectator, after watching a game, allowed that football "is quite different than soccer and Rugby. In soccer, you kick the ball.



JOHN GENNANTONIO COLLECTION; PHOTOS BY RON CARROLL



JOHN GENNANTONIO COLLECTION; PHOTO BY BILL SIMONE

The line and down markers shown in the upper, right-hand picture have more in common with their modern counterparts than other pieces of football equipment. The turn-of-the-century items shown here include a rare moleskin uniform (top, left) and (clockwise in the bottom photo) canvas-covered reed shinguards, an early canvas and leather-top helmet, a standard rubber noseguard, and the more-rounded, egg-shaped football.

In Rugby, you kick the man when you can't kick the ball. In American football, you kick the man."

Referees dared not declare a play finished until the tackled ball carrier fell to the ground and hollered "Down!". They had no rules to deter blind-sided hits or brawling, partly because they could not see into the thickness of the fray.

It did not take long for football's once-lustrous reputation as a gentleman's sport to become tarnished. John L. Sullivan, the heavyweight boxing champion from 1882 until 1892, commented: "Football. There's murder in that game. Prizefighting doesn't compare in roughness or danger with football. In the ring, at least you know what you're doing. You know what your opponent is trying to do. He's right there in front of you. There's only one of him. But in football—there's 11 guys trying to do you in!"

Rough as these games were, no player substitutions were allowed. Young men were expected to play both offense and defense for the sake of honor, never leaving the field except when seriously injured.

Uniforms—introduced into college play in that groundbreaking 1875 Harvard-Yale contest—were made from a thin canvas-like material called moleskins, which soon tagged the players "canvasbacks." During June each year, players would begin growing their hair long as protection against the football season's bone-jarring collisions. But if a player secretly stashed pads beneath his unnumbered moleskins, his teammates would ridicule him without mercy.

For all its roughness, however, there was a lighter side to football during this era. After a game the two teams dined together, enjoying a feast of fresh fish and wild game; it was a practice that bestowed a soothing balm to their weary muscles. After dinner, unbridled boasting, story telling, and song satisfied a deeper appetite.

The year 1888 heralded energetic changes that led directly to the modern game of football. Before that time, defensemen were permitted to tackle only above the waist, a restriction that encouraged an open style of running and pitching the ball from player to player across the whole width of the field until the defense caught up. When tackling below

U.S. NAVAL ACADEMY

JOHN GENNANTONIO COLLECTION; PHOTOS BY RON CARROLL

## THE FOOTBALL HELMET

"None of that sissy stuff for me. The players wore very little protective armor. I just let my hair grow long and pulled it through a turtleneck sweater," remembered Pudge Heffelfinger, Yale's three-time All American from 1889-1891. In his day, football players considered protective equipment contrary to the game's purpose. Occasionally, however, players would sneak shinguards and extra cotton padding into their pants or over their shoulders.



ears and head. This important innovation represents the birth of the American football helmet.

In 1896, George Barclay of Lafayette University employed a harness-maker who fashioned a one-piece "head harness" comprised of a leather head strap and earmuffs. Few players took to wearing helmets, however, until the 1898 invention of the rubber nose guard. Somehow, this safety device, sometimes worn by the entire team, made protective equipment more acceptable in the players' eyes. With their long hair blowing in the wind and their handle-bar moustaches protruding beneath both sides of the long, black, banana-like mask, the players looked more like warriors than sportsmen.

By the early 1900s, college football's rules committee came to realize that hard, unyielding equipment was itself responsible for a significant number of injuries. The members recommended reducing the amount of hard materials permitted in helmets and other equipment, thus opening the way for a safer game. Players experimented with various designs, such as the three all-leather, flat-top models shown below. It was not until 1939, however, that helmets became required equipment for all players. ★



the waist finally became legal—below the waist but above the knees—defensemen had a much larger target tackling area.

Ball carriers, much to their dismay, found that they could not easily elude such ferocious tackles. For counterbalance, the offensive line began bunching together to provide their carriers with more protection. Because there were not yet any rules regulating the number of men a team put on the line of scrimmage to begin each play, offenses initiated a new strategy of placing a mass of players in the backfield. At the snap of the ball, the players would all charge toward one defenseman. The power of these “massing plays” soon resulted in deaths and many grievous injuries.

*This photo of a match between Cornell University and Rochester Institute of Technology, dated 1889, may have been taken in the freewheeling game during that season in which the squad from Ithaca, New York, trounced its adversary 124-0.*

During kickoff plays, teams made use of a loophole in the old rule that required the offense to kick the ball, but did not specify that the receiver had to be on the opposing team. Amos Alonzo Stagg, a Yale All American in 1889 and later one of the game’s greatest coaches, recalled that “the subterfuge was conceived of inch-kicking,” whereby the kicker made an “inch kick” to himself, thus retaining possession of the ball. He would then hand it back to a teammate in a play called the V-wedge, “and the slow-moving mass of players clinging to one another moved forward in a slow lock-step run. The strategy was to open an aperture at a certain point of the wedge, through which the imprisoned runner would dart.”

The suffering wrought by such plays increased dramatically with the introduction of the mighty “flying wedge,” a remarkable “kickoff” play\* invented by

\*The flying wedge could be used only in place of a kickoff play at the start of each half or after a team had scored.

Lorin F. Deland, a military strategist, chess expert, and Harvard supporter who had never played a game of football in his life. Fans got to see Deland’s bold new tactic for the first time in the second half of the 1892 Harvard-Yale encounter.

Deland divided Harvard’s players into two groups of five men each at opposite sidelines. Before the ball was even in play team captain Bernie Trafford signalled the two groups. Each unit sprang forward, at first striding in unison, then sprinting obliquely toward the center of the field. Simultaneously, spectators leapt to their feet gasping.

Restricted by the rules, Yale’s front line nervously held its position. After amassing twenty yards at full velocity, the “flyers” fused at mid-field, forming a massive human arrow. Just then, Trafford pitched the ball back to his speedy half-back, Charlie Brewer. At that moment, one group of players executed a quarter-turn, focusing the entire wedge toward

*continued on page 64*



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# A THANKSGIVING TRADITION

BY JOSEPH GUSTAITIS THE FIRST MACY'S THANKSGIVING DAY PARADE MADE ITS WAY DOWN BROADWAY IN 1924; SEVEN DECADES LATER, IT IS AS MUCH A HOLIDAY TRADITION AS PILGRIMS, TURKEY, AND PUMPKIN PIE.

EVER SINCE THANKSGIVING became an established ritual in American life, the day has been associated with certain symbols, chiefly Pilgrims, turkey, and pumpkin pie. In the last half century or so, a new icon has been added to the Thanksgiving roster—huge, helium-filled balloons.

In many U.S. households today, the custom on Thanksgiving morning is unvarying—boost the turkey into the oven, polish the old silverware, and tune into Macy's Thanksgiving Day parade on the television. Many a sweet potato has been peeled to the sound of glocken spiels as bands march from uptown Manhattan to 34th Street in what has become—along with Pasadena, California's Tournament of Roses parade on New Year's Day—one of the most celebrated and anticipated parades in the United States, if not the world. Thanks to television, the Macy's parade now reaches a global audience of eighty million, prompting the *Herald* newspaper of Glasgow, Scotland, to call it "the longest TV commercial ever made."

The first Thanksgiving Day parade sponsored by R.H. Macy and Company—proprietors of "The World's Largest Store," which has been located on 34th

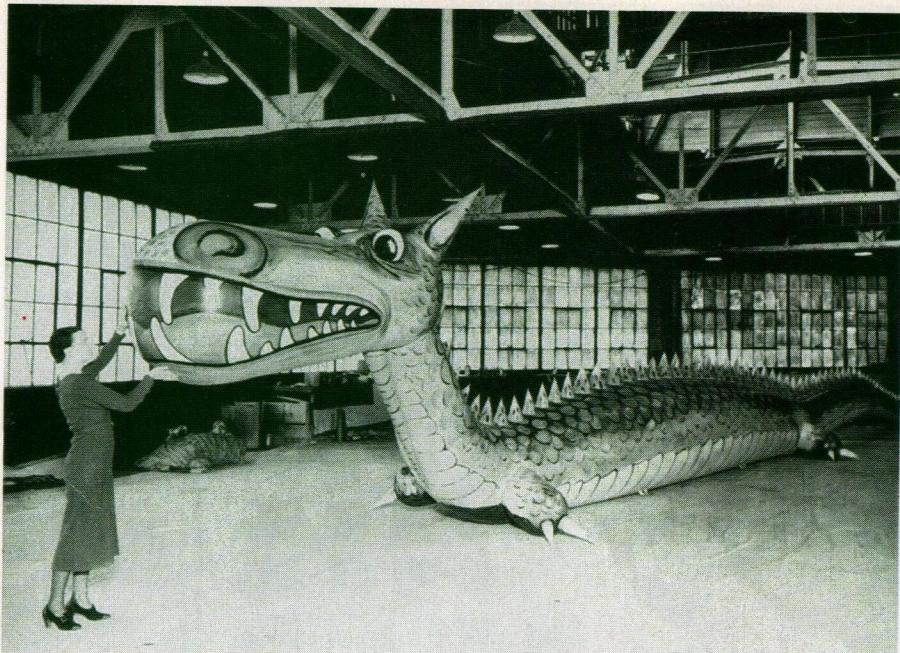


Street and Broadway in New York City since 1901—was in 1924. But that event did not represent the launching of a tradition as much the culmination of one.

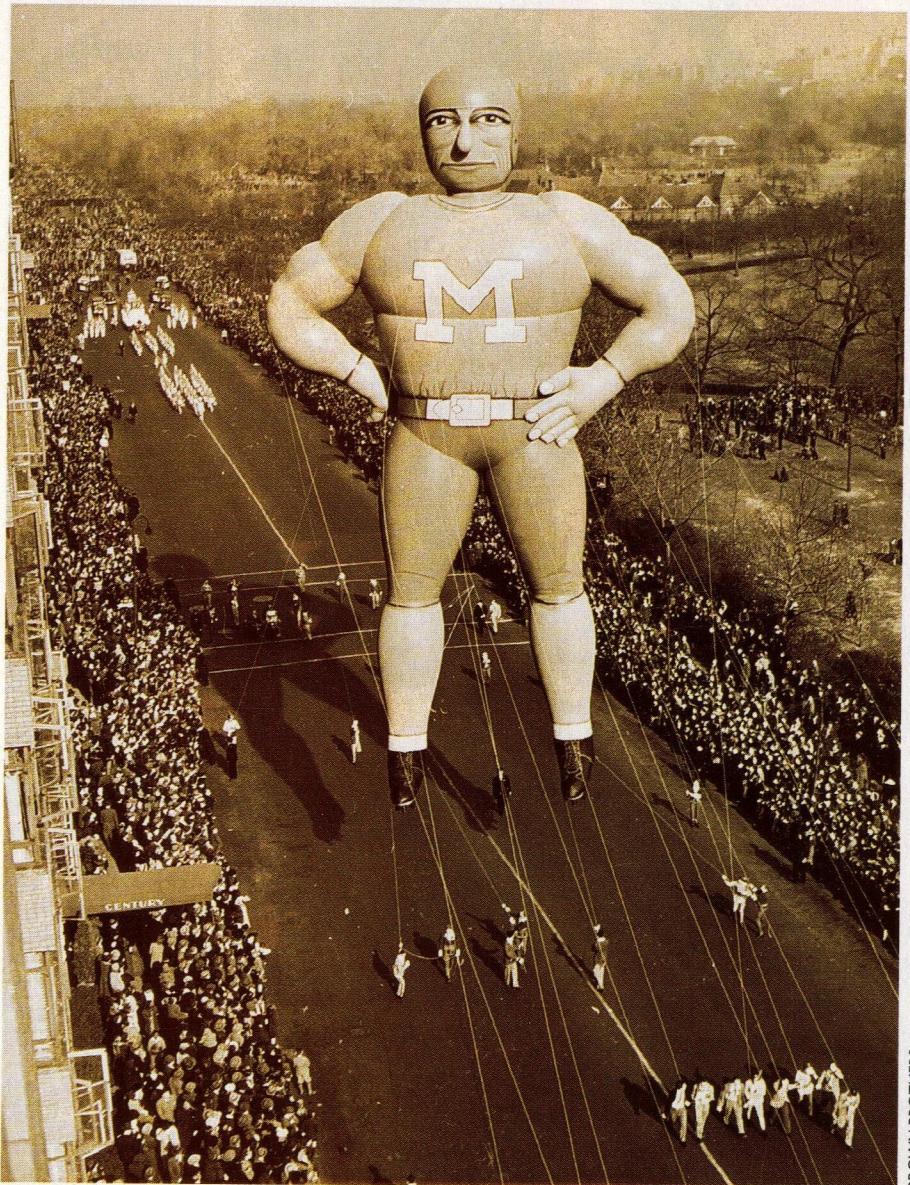
The so-called "First Thanksgiving," the one held in Plymouth Colony in 1621 (other places, including Jamestown, Virginia, claim to have had earlier ones) was a festive occasion and a mighty feast, to be sure. But the Puritans

Macy's credits its employees with instituting the annual Thanksgiving Day parade in 1924. In addition to helping to plan the event, employees donned costumes (above) to ride on floats or march along the parade route. Today, Macy's employees are still involved, performing a myriad of tasks that include acting as handlers for the parade's most beloved attraction, the giant, helium-filled balloons.





R.H. MACY'S AND COMPANY



BROWN BROTHERS

considered it first and foremost a holy day, and its religious tenor was carefully preserved through Victorian times. Thanksgiving meant not just a dinner, but a long morning in church.

Another strong tradition that arose was the Thanksgiving Day family reunion. It was expected that family members would travel long distances to observe the day with their kin. In 1858, five years before Sarah Josepha Hale finally persuaded President Abraham Lincoln to declare Thanksgiving a national holiday, more than 10,000 New York City residents reportedly headed to New England to spend Thanksgiving with relatives.

Inevitably, secular pastimes began to encroach upon the obligations of church and hearth. In the post-Civil War era, theater companies began giving Thanksgiving Day matinees and social organizations started staging fancy Thanksgiving Day balls. The growth of organized sports in the late nineteenth century also affected how Americans spent the day. Turkey shoots were already popular; now many colleges were scheduling their most important football games on Thanksgiving. Bicycle and foot races also became a part of the holiday.

The traditions that most immediately influenced the Macy's Thanksgiving Day Parade, however, developed in New York City in the mid-nineteenth century. Neighborhood societies with such names as the Gilhooley Musketeers, the Original Hounds of the Eighth Ward, and the Secondhand Lumberdealers Association staged what were called "fantasticals" on Thanksgiving Day. These were all-male carnivals in which gaudily costumed participants, accompanied by musicians, marched through the streets before repairing to picnics and then (with women in tow, of course) to all-night dances. Reviewing one such parade in 1881, the *New York Times* reported the presence of "robbers, pirates, fiends, devils, imps, fairies, priests, bishops, gypsies, flower girls, kings, clowns, princes, jesters—all in variegated and bewildering attire . . . ."

The fantasticals were affairs of the working classes. Somewhat more elevated were contemporary parades of New York's so-called "target companies," male organizations with appellations

like the Delaney Light Guard. Essentially shooting clubs, their members put on uniforms, threw rifles over their shoulders, and marched smartly up the street, carrying a target that later became the focus of a shooting match. Afterward, the men returned home to their families to dine.

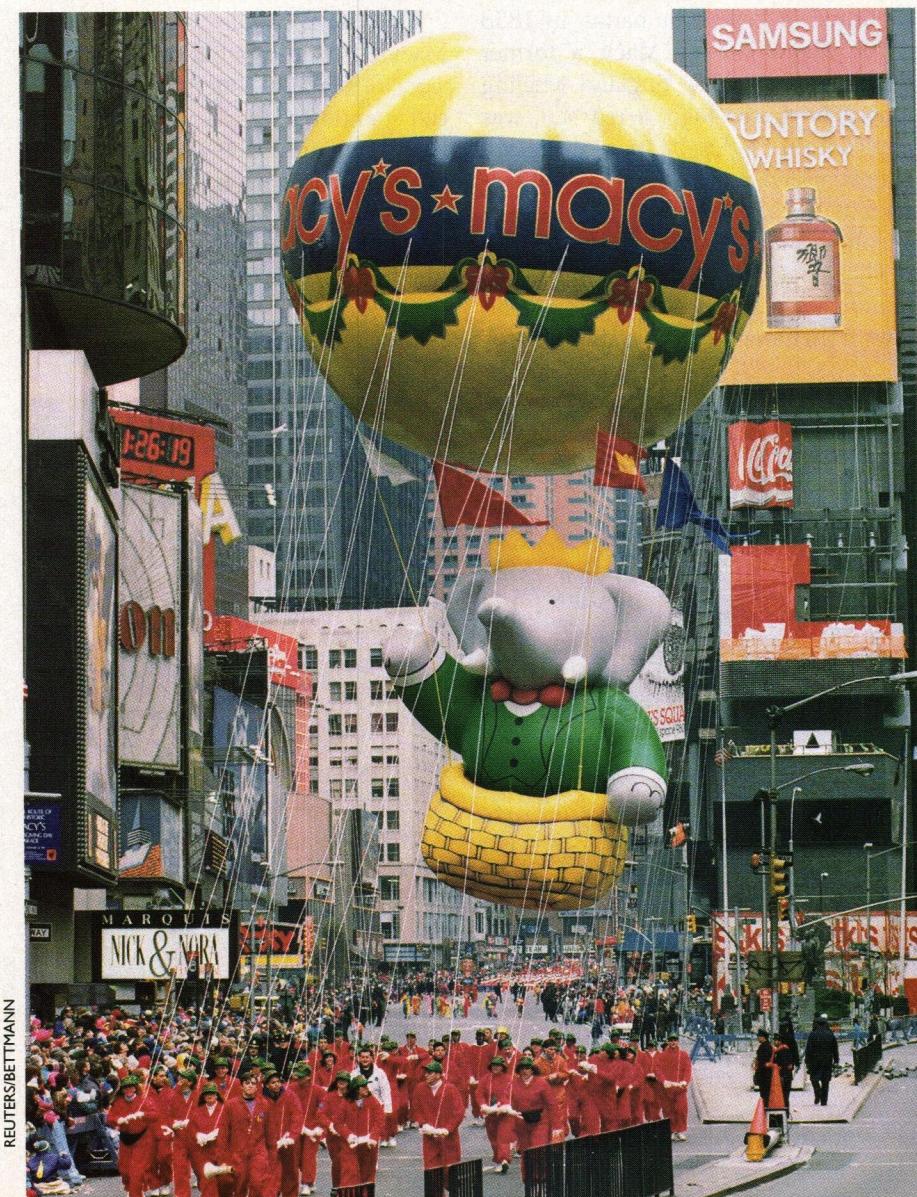
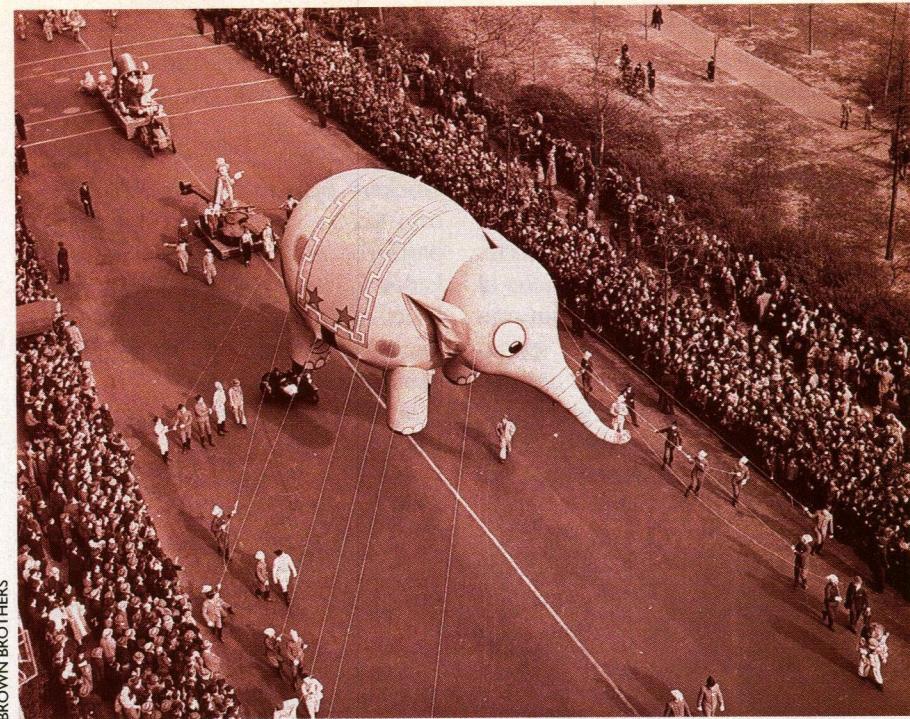
In addition, city children spontaneously formed what were known as "ragamuffin parades." Donned in costumes, their faces colored, they scampered through the streets seeking pennies by asking "Anything for Thanksgiving?" The novelist William Dean Howells described Thanksgiving in New York City by saying that the poor recognized it "as a sort of carnival. They go about in masquerade on the eastern avenues, and the children of the foreign races who populate the quarter penetrate the better streets, blowing horns, and begging of the passers."

The parade that was held on Thanksgiving Day 1924, then, was a novelty, but it had a long period of preparation. It was not even the first Thanksgiving Day parade sponsored by a department store. Gimbel's in Philadelphia had sponsored what seems to be the first in 1921, and Eaton's Department Store in Toronto, Ontario, had also been staging a parade (Macy's tried, unsuccessfully, to get Eaton's aid in the "preparation of suitable floats").

Given the light-hearted nature of the Macy's parade, it is understandable that the store likes to foster the impression that the first parade was the spontaneous creation of employees. As the *Macy's Thanksgiving Book* (1986) puts it, "a group of Macy's employees, many of them first-generation immigrants from Europe, wanted to create a celebration like the harvest festivals they remembered from their native lands. So they planned a big Thanksgiving Day parade to welcome in the holiday season."

Introduced into the Macy's parade in 1927, the balloons, which included a friendly dragon (top left), became an instant hit. These early balloons, such as the world's biggest football player (bottom, left) and the pink elephant (top, right), appear almost primitive when compared to the colorful, often complex creations of more recent vintage (bottom, right).

REUTERS/BETTMANN



But in *Land of Desire*, which traces the development of modern marketing and merchandising in the United States, author William Leach argues, through examination of the records of Macy's executive council, that the decision was made by management. An order dating from June 1924 directed the store's secretary "to put on the calendar the matter of a Christmas parade." And as autumn rolled around, the organizers got "special permission from city authorities" to stage the affair on Thanksgiving. There is no record that employees were consulted; in fact, in 1980 a reporter from the *New York Times* interviewed a woman who had been a Macy's employee during that first parade. "It was a great big secret," she recalled, "Even the people who were going to be in it didn't know what they were going to be doing."

R.H. Macy and Company, Inc., was established in lower Manhattan in 1858 by Rowland Hussey Macy, a former deckhand on a New England whaling ship. The store's logo, a red star, was copied from a tattoo he sported. Macy, a shrewd user of advertising, was successful, but it was not he who made the store a Goliath among retailers.

That achievement fell to the Straus family, a remarkable clan of German Jews from Otterberg in Bavaria. The pa-

triarch, Lazarus Straus, came to the United States in 1852 and two years later sent for his wife and four children. Immediately after the Civil War, Lazarus and his oldest son, Isidor, opened a crockery firm in New York and took over Macy's crockery and glassware department in 1874. By the late 1880s, Isidor and his brother Nathan had established themselves as energetic and imaginative retailers, as well as highly esteemed philanthropists.

Management passed to Isidor's sons, Jesse and Percy Straus, who by the 1920s had brought Macy's into the twentieth century, making the store not just big, but huge. It now sold each day what it took R.H. Macy a year to sell half a century before. By 1924, the parade's first year, the Straus brothers had finished an ambitious rebuilding program that doubled the size of the 34th Street establishment.

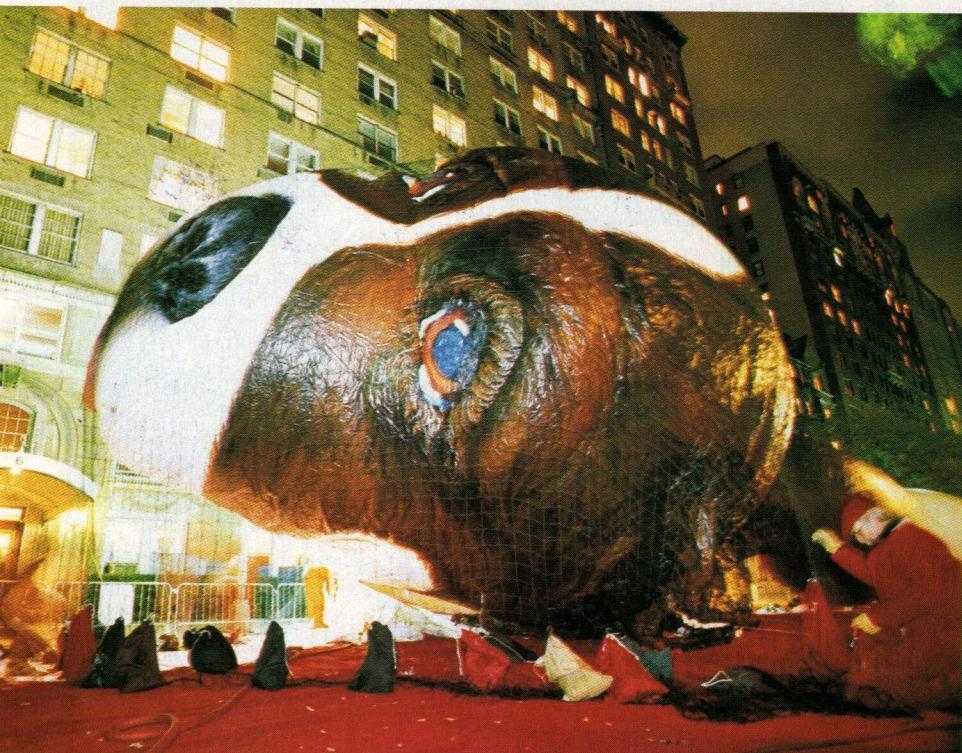
That first parade was perfect for Macy's. It would publicize their ascension to retailing leadership and would call attention to the fact that the Christmas shopping season was now officially open and Macy's was the ideal place to spend it. The big store was also, the parade proclaimed, the place for children.

Toys were becoming a big part of retailing, and Macy's toy department was spectacular. By 1926 an average of 5,000

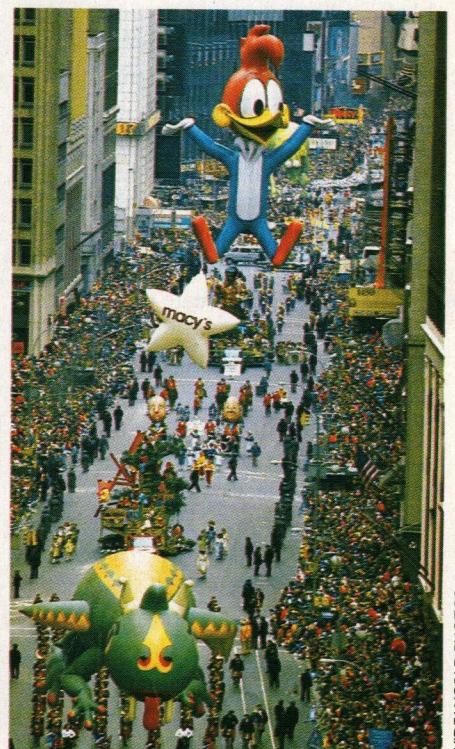
children, inspired by the parade and other promotions, filed through Macy's every day during the Christmas season. In 1930, one of the store's buyers said that it was the toy department that "made Macy's."

The first Macy's parade began at 134th Street and Convent Avenue in upper Harlem; today it assembles on the grounds of the Museum of Natural History at 77th Street and Central Park West. The pageant, which a reporter from the *Philadelphia Retail Ledger* said "surpassed in glamor and splendor the familiar circus parades of earlier days," featured Macy's employees in various costumes—giants, knights, clowns, cowboys—much in the spirit of the earlier fantasticals. The procession also included five fairy-tale floats and an equal number of bands, including a 75-piece

At 7:00 P.M. the evening before Thanksgiving, the deflated balloons are unrolled near the 77th Street beginning of the parade route. For some New Yorkers and visitors to the city, watching characters such as Beethoven, the St. Bernard (left), slowly come to life as they are filled with a mixture of helium and air is more exciting than the parade itself. Once inflated, each of the balloons is guided along the parade route by from ten to twenty handlers (right).



AP/WIDE WORLD PHOTOS



WIDE WORLD PHOTOS

military ensemble and jazz band composed of some of Macy's African-American workers. Santa Claus came riding on a huge "pile of ice," and when he reached 34th Street he climbed onto the store's marquee as the animated window displays sprang into life.

There were no balloons; the animals were real. There were camels, goats, elephants, and donkeys, courtesy of the Central Park Zoo (bears, lions, and tigers were added in 1925 and 1926). Barnyard steers were also included, but on one occasion they became frightened and charged through Manhattan. That incident, along with the fact that some young children were afraid of the animals, prompted Macy's to dispense with the display of living creatures. The next year, balloons were introduced.

In 1927 the renowned puppeteer, cartoonist, and muralist Tony Sarg, who also was the creator of Macy's elaborate Christmas windows, developed the first balloons—a dragon, an elephant, a toy soldier, and Felix the Cat. Sarg's assistant was Bill Baird, who later became famous as one of the pioneers of puppetry on television. Baird once described the creations as "simply upside-down marionettes manipulated from strings underneath rather than above."

At the end of that 1927 parade, the balloons were released into the air—a practice continued until 1933. At first they soared aloft until the helium expanded and the balloons popped, but in 1929 valves were added to prevent their bursting. After the 1930 parade, a balloon representing one of the Katzenjammer Kids (a popular comic strip of the day) gave onlookers a special treat. When released, he floated not skyward but directly into the nearby Empire State Building. As a reporter for the *New York Times* described it, the Kid "leaned over as if looking down at the crowds! . . . Then [it] moved to the corner, slowly seemed to peer around it, and, when it was caught in the teeth of a strong wind, went dancing and whirling out over the East River, indistinct in the snow."

Rewards were offered to anyone who retrieved the balloons, but this policy was almost too successful as eager balloon hunters took risks to gain their prizes. When a dachshund balloon landed in the East River, two tugboats

*continued on page 74*

## MIRACLE ON 34TH STREET

For all its impressive spectacle, the Macy's Thanksgiving Day parade was pretty much a local affair during its first quarter century. In the years following World War II, however, two things changed it into a national event. One was television; NBC began broadcasting the parade in 1948. But the year before TV got into the act, a Hollywood movie introduced viewers everywhere to the floats, balloons, and, especially, the Macy's Santa Claus. It was 20th Century Fox's *Miracle on 34th Street*.

The plot concerns Doris Walker (Maureen O'Hara), the Macy's advertising executive in charge of producing the march down Broadway. She is a divorced single parent raising a child, Susan, (Natalie Wood) in whom she has fostered a world-wise cynicism. As the parade is scheduled to start, Doris finds that her Santa Claus has been drinking; fortunately, a Santa look-alike named Kris Kringle (Edmund Gwenn) agrees to fill in. Gwenn's character is subsequently hired to be Macy's in-store Santa, but ruffles feathers when he recommends that parents try other stores to locate hard-to-find items. Macy's employee psychiatrist (Porter Hall) decides to commit the old gent to Bellevue Hospital when he claims to be the *real* Santa. Susan adores Kris, but is inclined to agree with the doctor's decision.

Doris's lawyer-neighbor, Fred Gailey (John Payne), who is romantically interested in her, comes to the rescue by representing Kris in court. As it happens, overworked post-office employees have rid themselves of piles of Santa Claus letters by forwarding them to Kris; Gailey argues that if the post office recognizes Kris as Santa, so should the court. The judge (Gene Lockhart), relieved that he won't be tarred as a curmudgeon for having sent Santa Claus to an institution, agrees. When Fred and Doris find their home in the suburbs, Kris's cane is mysteriously found standing in a corner. Susan's faith is restored, as Fred wonders just whom he was defending.

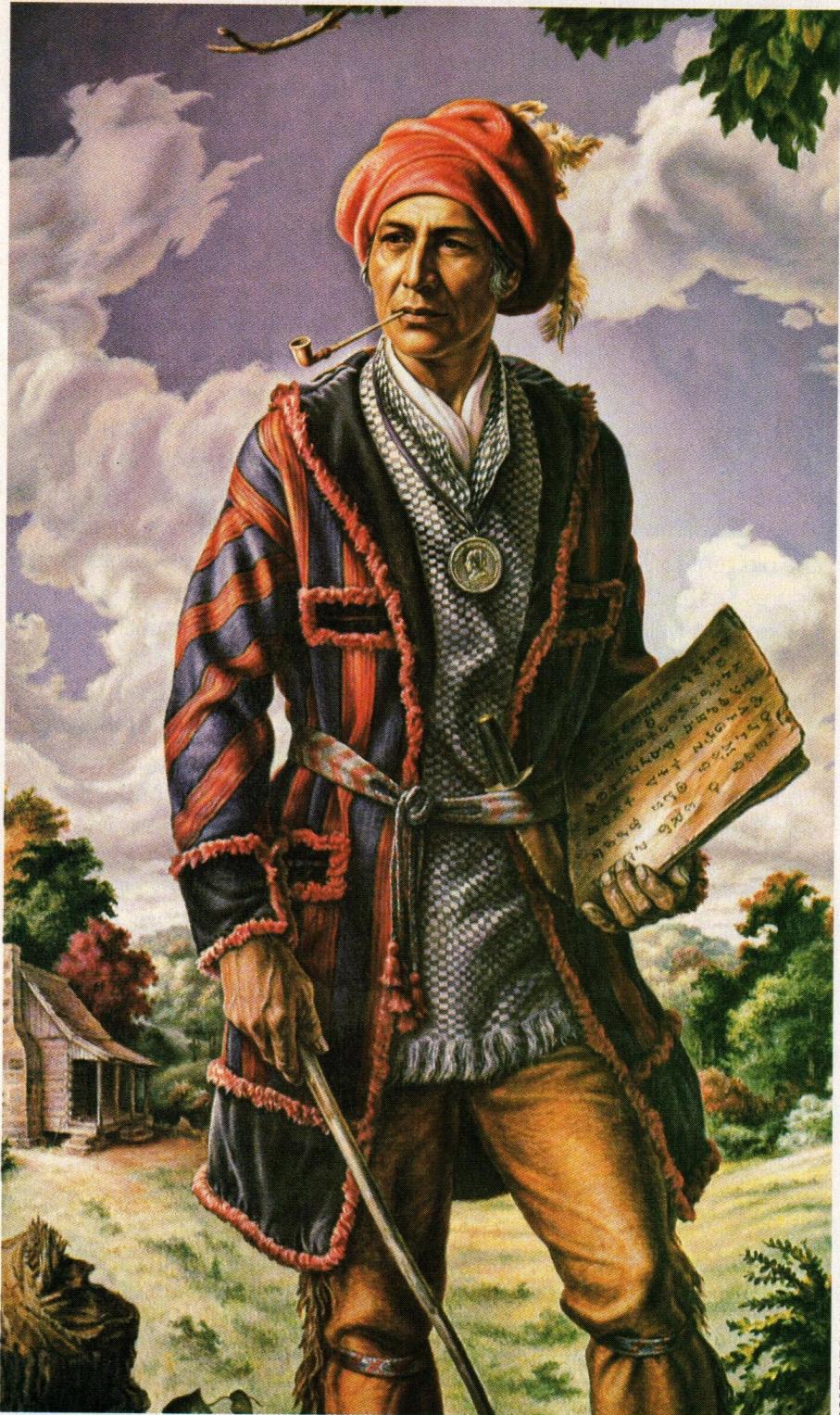
The film, directed and written by George Seaton, was such a *tour de force* of whimsy and professionalism that it became an instant classic. It was one of the most popular films of 1947 (strangely, it was released during the summer), and Maureen O'Hara and John Payne rode in that year's Macy's parade. (The movie was shot in New York the previous year, and the parade scene was filmed at the actual parade.) It earned an Academy Award nomination for Best Movie (losing to *Gentleman's Agreement*), but Oscars went to Seaton for the screenplay, Valentine Davies for the original story, and Gwenn for Best Supporting Actor. The film has been remade twice—a 1973 TV movie with Sebastian Cabot in Gwenn's role and a 1994 version with Sir Richard Attenborough as Santa Claus.

Personal considerations had made Maureen O'Hara reluctant to star in *Miracle on 34th Street*. But today, she is glad she did. "I'm very, very lucky to be in a Christmas classic," she said recently, "because it keeps Christmas alive." ★



THE KOBAL COLLECTION

# TALKING LEAVES



EARLY IN 1821, Sequoyah, one of America's least-known geniuses, called together the leaders of the Eastern Cherokee Nation. He had recently returned to his home in Willstown, Alabama, following a visit to the Western Cherokee settlement in Arkansas. With him he carried a sealed letter, written in the Cherokee language to one of their number by a friend in that community. Sequoyah broke the seal and read the message aloud, impressing the listeners with news of their far-off kinsmen. He then invited the men to his house, where he "wrote down whatever was suggested by any of the visitors; and now calling in his daughter, she read it off unhesitatingly to the wonder-stricken assembly."

After receiving instruction from Sequoyah in his new invention, some trusted youths in Willstown wrote letters to each other in a similar test. Only then did the headmen and others become convinced that the man they had ridiculed as an eccentric—or feared as an instrument of evil—had wrought a gift of tremendous importance to the Cherokee Nation. What they did not then appreciate was that this uneducated man from their midst was the only person in history to develop singlehandedly an entire written language.

Sequoyah was born in the 1770s in the East Tennessee settlement of Tuskegee to Wurteh, a sister of Old Tassel, then head chief of the Cherokee Nation. His father, it seems certain, was Nathaniel Gist, a trader whose rapport with the Cherokee had led to his serving more than once as an emissary of George Washington.\*

Following the Revolutionary War, the Cherokees, who had sided with the British, received harsh treatment from the Americans. Sequoyah and his moth-

\* Sequoyah's English name, George Guess, probably resulted from a misspelling of "Gist."

PORTRAIT BY CHARLES BANKS WILSON, STATE CAPITOL, OKLAHOMA CITY

# BY KIM SCHLICH AND VICTOR SCHLICH CONVINCED OF THE VALUE OF THE WHITE MAN'S "TALKING LEAVES," SEQUOYAH BECAME DETERMINED TO DEVELOP A WRITTEN LANGUAGE FOR THE CHEROKEE NATION.

er were forced to flee for safety from militia attacks on several occasions. These experiences instilled in him a distrust of the white man and a fierce determination to preserve the Cherokee ways.

Sequoyah received no formal education, and as a boy helped his mother operate a dairy. Later, using his artistic talent, he became a skillful silversmith, fashioning the earrings and other adornments popular with the Cherokees. A hunting accident or illness left Sequoyah with a limp that kept him from becoming a warrior. However, when Cherokees were enlisted to serve under General Andrew Jackson during the 1813-14 Creek War, Sequoyah joined a cavalry unit and took part in the defeat of the Creeks at the Battle of Horseshoe Bend.

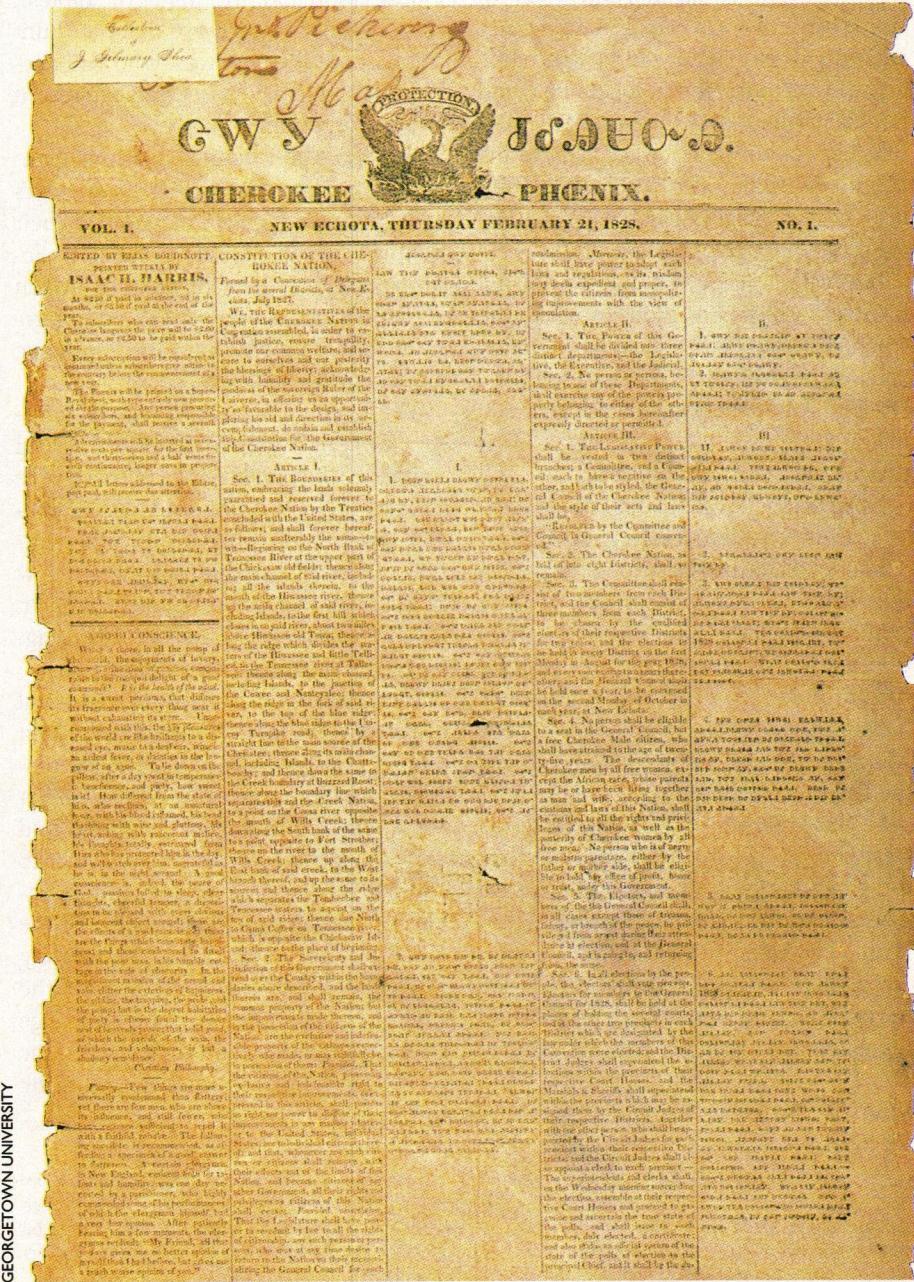
From an early age, Sequoyah was intrigued by the white man's ability to convey messages by means of mysterious symbols scratched on pieces of paper that Indians called "talking leaves." Sequoyah observed how eagerly whites discussed what appeared in these messages and came to believe that the talking leaves gave the whites a distinct advantage over his people. He saw that through the talking leaves whites communicated with each other over long distances, shared news and information with unseen friends, and preserved their culture for future generations. Cherokees, by contrast, had to depend on person-to-person communication; their traditions and history had to be passed orally from generation to generation.

After much trial and error, Sequoyah succeeded in developing a syllabary (shown here in his left hand) that would allow the Cherokee to write in their own language. In 1828, his invention was used to produce the Cherokee Phoenix (right), the first newspaper published by Native Americans.

Although his interest in devising a written Cherokee language dated back as early as 1809, Sequoyah's musings about the possibility did not take form until some time around 1820. Undeterred by friends who told him that the ability to communicate in writing was

strictly a white man's talent, Sequoyah experimented with different ways of conveying meaning with symbols.

His first attempt involved a form of picture writing, but he "soon dropped this method as difficult or impossible" when the symbols numbered in the



GEORGETOWN UNIVERSITY

hundreds. Next, he began using symbols of his own creation to represent sentences, then words, and finally syllables, eventually settling on 86 characters that represented all the sounds in the Cherokee tongue.

When asked why he wasted so much time with his efforts to develop a written language, Sequoyah replied that "If our people think I am making a fool of myself, you may tell them that what I am doing will not make fools of them. They did not cause me to begin, and they shall not cause me to give up . . ."

Even his wife Sally, whom he married in 1815, began to believe that this project on which he labored so diligently was inspired by some form of evil. To find peace with his work, Sequoyah left his home and moved into a cabin, where he could pursue his quest undisturbed. Convinced that he was up to no good, Sequoyah's neighbors "succeeded in drawing him from his hermitage, when they burned up the cabin, hieroglyphics and all."

But by then, Sequoyah had completed his work. Now he alone among the Cherokees could write down his thoughts and keep records of his day-to-day affairs. His young daughter Ahyokah became the first among his family members to learn to read and write from her father.

Not until Sequoyah successfully demonstrated his invention on his return from Arkansas did attitudes among his neighbors begin to change. As people learned Sequoyah's syllabary and experienced its usefulness for themselves, his fame spread, and the man who not long before had been suspected of witchcraft now was regarded as a "Beloved Man" among the Cherokee Nation.

In 1824, Sequoyah decided to move west with his family to Arkansas, to join the Cherokees who had made the trek several years earlier.\* Settling near Scottsville, Sequoyah hoped to live quietly, aloof from the changes to the Cherokee way of life brought about by the continued encroachment of white society.

Meanwhile back East, a young missionary from Vermont—Reverend Samuel A.

\*In 1817, the Cherokees signed an agreement with the U.S. government whereby they ceded land in the East for an equivalent amount of land in Arkansas. Emigration from the eastern lands was, unlike the later forced migration to Oklahoma, voluntary.

Worcester—recognized the potential of Sequoyah's accomplishment. He wrote to his superiors in the American Board of Commissioners for Foreign Missions in Boston, telling them of the young Cherokees who "Travel a great distance to be instructed in this easy method of reading and writing. In three days they are able to commence letter-writing and return home to their villages prepared to teach others." He urged the Board to undertake

new Cherokee constitution, the Lord's Prayer, and an article by Worcester describing Sequoyah's syllabary.

The appearance of the first issue of the *Phoenix* was, according to one historian, "more important [to the Cherokees] than the transcription of their laws, their constitution, their multiple memorials to Congress, and Worcester's projected publication of the Bible. For it was all of these things in one."

When Sequoyah received a copy of the *Phoenix*, he saw the fulfillment of his dream of Cherokee talking leaves, but, as one who held fast to the old ways, he was not pleased to see his invention

being used by the missionaries to convert Cherokees to the white man's religion.

In 1829, Sequoyah again moved west with his family, this time to Sallisaw in the Indian Territory (Oklahoma). Ten years later, when his fellow Cherokees arrived in the territory following their expulsion from their eastern lands and their ordeal during the "Trail of Tears" migration, he was influential in bringing peace to warring factions within the tribe. He signed the Act of Union that brought together the Eastern and Western segments of the Cherokee Nation as "President of the Western Cherokee." For his service, Sequoyah became the first member of any tribe granted a pension by its Tribal Council.

Driven by a desire to find the Cherokee band who moved to Mexico some years before, the aging Sequoyah set out in 1842 with his son Teesee and another companion on an arduous journey south through Texas. The trip took a toll on the septuagenarian, who became ill and died in Mexico in August 1843. His grave has never been found.

The Oklahoma legislature commissioned Vinnie Ream Hoxie to create a sculpture of Sequoyah that was placed in the U.S. capitol's Statuary Hall in 1917. At its unveiling, Senator Robert L. Owen called Sequoyah "the greatest native North American Indian a man distinguished by the chief of virtues—an earnest desire to serve his fellow-man." ★

## IN 1917, SENATOR ROBERT OWEN

called Sequoyah "the greatest native North American Indian . . ."

a translation and printing of the Bible in the Cherokee language so that the "hundreds of adult Cherokees, who will never learn English, would be able to read it in a single month."\*

In 1825, the Cherokee Nation's General Council, recognizing Sequoyah's syllabary as a significant boon to their people's advancement, presented Sequoyah with a silver medal as a "token of respect and admiration for your ingenuity in the invention of the Cherokee alphabetical characters."

The Council also accepted the arguments of Reverend Worcester and agreed to finance the purchase of a press capable of printing the Cherokee language. Special type reproducing Sequoyah's symbols was fabricated in Boston, and a new building was constructed for the press in New Echota, Georgia, the recently designated capital of the Eastern Cherokees.

Worcester worked with the Council to create a weekly newspaper, the first among North America's Indian population. The inaugural issue of *The Cherokee Phoenix*, printed in Cherokee and English, appeared on February 21, 1828 and had as part of its mission the printing of "the laws and documents of the [Cherokee] Nation, and matters relating to the welfare and condition of the Cherokees as a people." The four-page issue contained an editorial detailing the paper's purpose and included part of the

\*The Board assigned David Brown to undertake such a translation. He completed the project in 1825.

Suggested additional reading: *Sequoyah: The Cherokee Genius* by Stan Hoig (Oklahoma Historical Society, 1995) is a recently released, well-researched biography that includes a thorough account of Sequoyah's work on the syllabary.

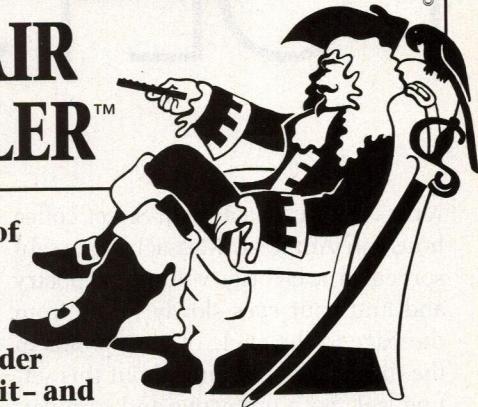
Kim and Victor Schlich of Maine are the authors of numerous articles that have appeared in national and regional publications.



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# POETS & FRIENDS

YOU CAN SIT OUTSIDE a Main Street coffee house in Amherst, Massachusetts, absorbed in a favorite volume of poetry and find your eyes slowly lifting from the page to the circle of purple hills in the distance. Something about this setting feels both protective and stimulating, and you sense that the uncommon literary activity generated in this Connecticut River Valley town did not just happen. As in England's Lake District and on the famous Left Bank of Paris, creativity seems to have flourished here because of the particular setting.

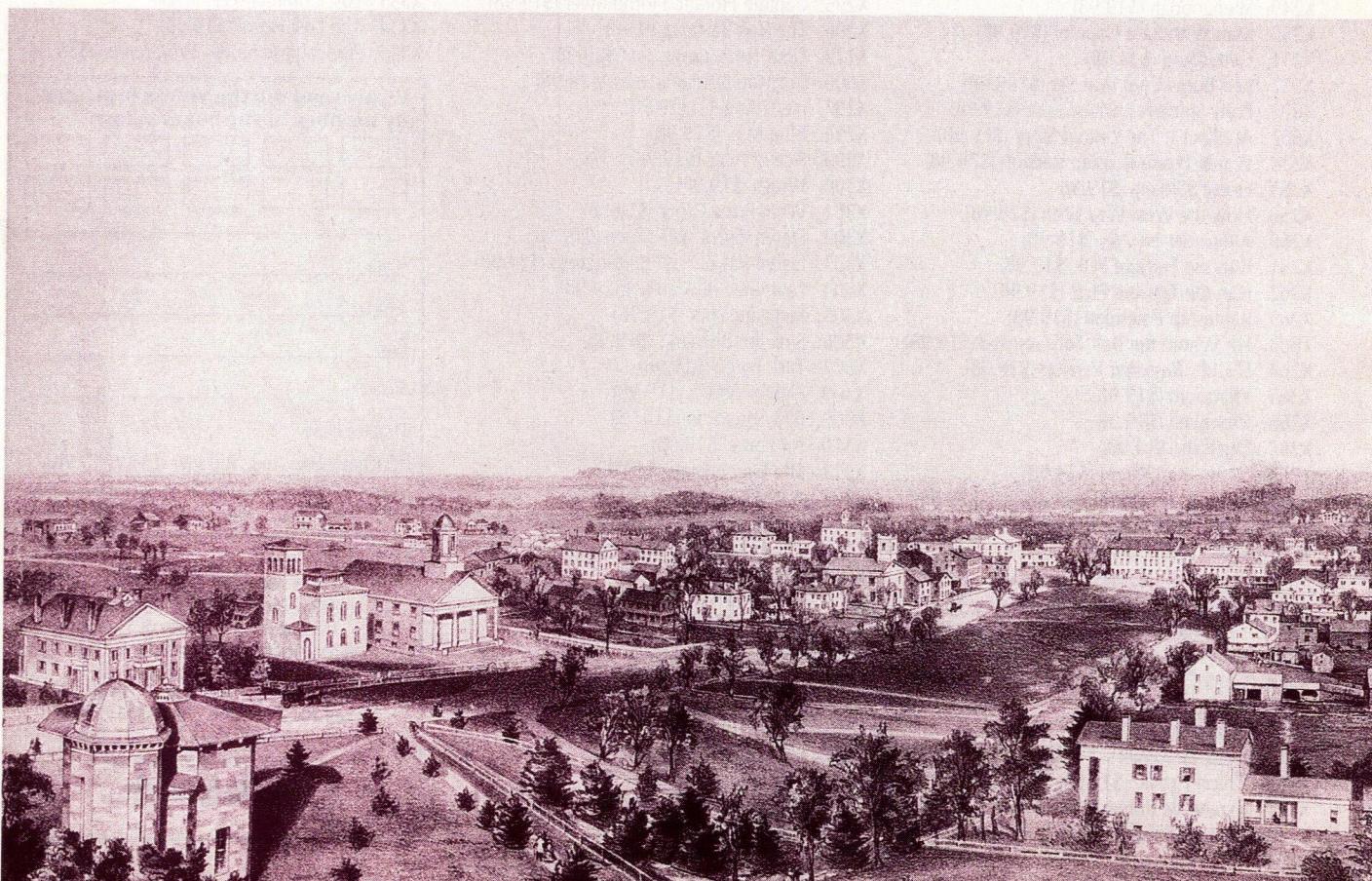
To your right, just down Main Street, is a red brick Italianate house; within its confines, the poet Emily Dickinson conducted her semi-secret scribblings during the mid-1800s. To your left, just out of sight across the town green and down

South Pleasant Street, is the childhood home of Helen Hunt Jackson, poetess supreme of that era, prolific magazine writer, author of 34 books, and late-in-life activist for the Native-American cause.

Dickinson, the "Queen Recluse" of Amherst, is one of America's finest—and certainly one of its most misunderstood—poets, but her work was largely unknown by the public during her lifetime. Jackson, whose verse was singled out by Ralph Waldo Emerson for its "rare merit of thought and expression," is today but dimly remembered for her novel *Ramona*. It is amazing to think that two of this country's foremost women of letters—so different in temperament and lifestyle—were products of this same fertile soil, were born in the same year, and forged a lifelong friendship.

Emily was born on December 10, 1830 to Edward and Emily Norcross Dickinson. She and her two siblings—William Austin and Lavinia—were raised in the rock-bound security of a self-contained family. Her father, a stern and austere man, was active in the community and in the affairs of Amherst College, which his father had helped to found in 1821. Emily's mother, by contrast, focused her interest entirely on her husband and family.

Quite a lively child, Emily displayed no signs of the withdrawn nature that characterized her adulthood. After six years as a student at the Amherst Academy, she spent a year at Mount Holyoke Female Seminary in nearby South Hadley. Her stay there proved a stressful experience due to her inability to make the declaration of faith that was asked of



# BY BEVERLY S. NARKIEWICZ

## EMILY DICKINSON AND HELEN HUNT JACKSON, TWO OF AMERICA'S FOREMOST NINETEENTH-CENTURY LITERARY FIGURES, SHARED THE SAME HOMETOWN AND A UNIQUE FRIENDSHIP.

her. When the next school term came around, she remained at home, her formal education over.

During the next few years, Emily made occasional visits to relatives, and in 1855 traveled with her father and sister to Washington, D.C., and Philadelphia. Except for a couple of prolonged stays in Boston for medical treatment in 1864 and '65, Emily never again left her hometown. Journeys along the exotic pathways of her own imagination provided the only travel she needed; by her mid-thirties, she lived in her parents' home and had withdrawn from nearly all social contact.

Helen, who had entered the world not quite two months earlier, on October 15, was also part of a family that had close ties with the Amherst academic community. Her father, Nathan Welby Fiske,

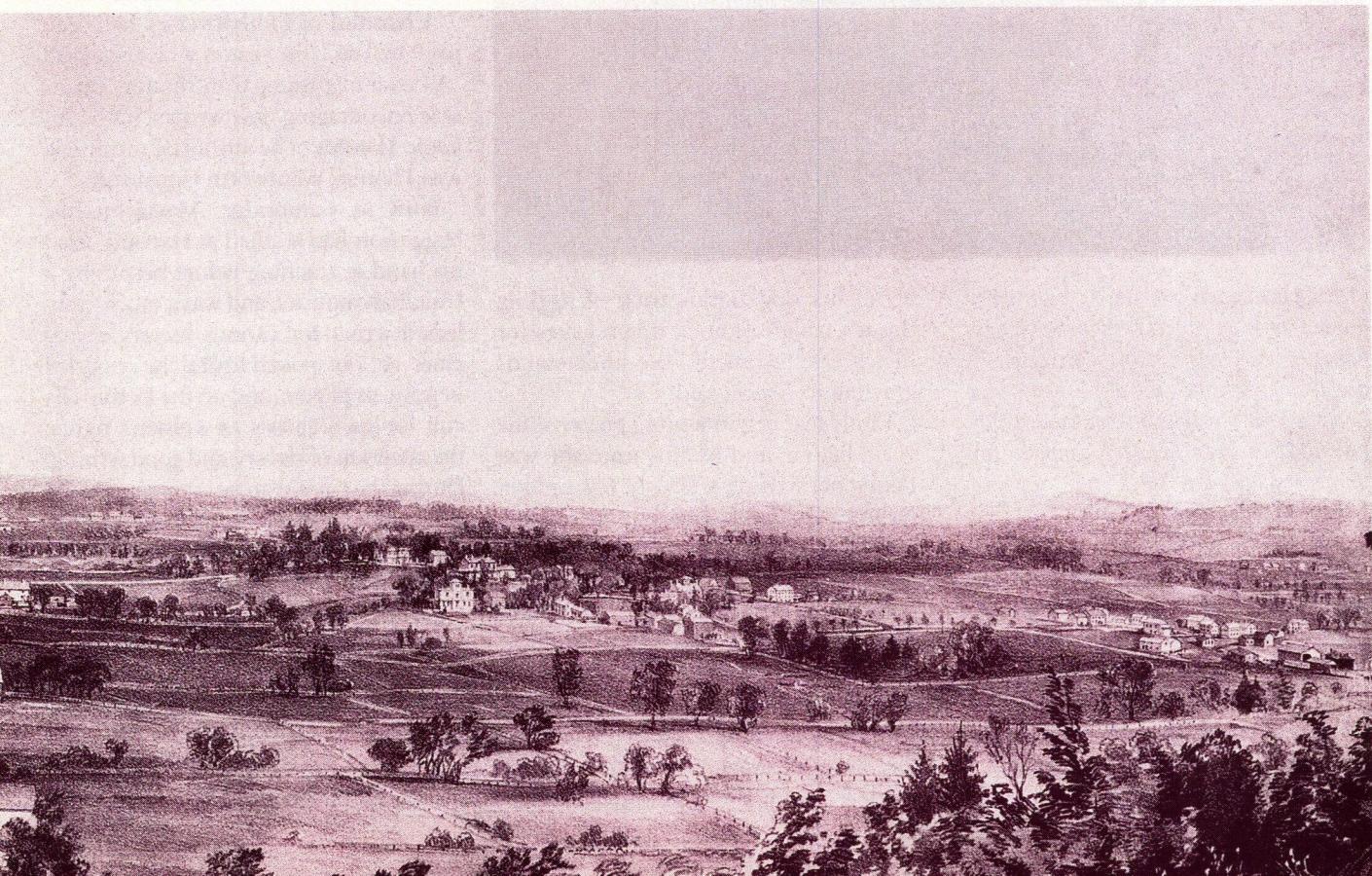
taught classical languages and philosophy at the college. Helen's energetic nature—"madcap" according to her mother, Deborah Vinal Fiske—put the child at odds with her strict Calvinist parents. Although she and Emily played together as children, they attended grammar school together for only one year; Helen left the Amherst Academy after a single term due to her parents' fear that the school's discipline was not strict enough for their headstrong daughter.

Both of Helen's parents contracted tuberculosis while she was a girl. Consequently, she and her younger sister Ann spent much of their childhoods away from home with relatives or at boarding school. Unlike Emily, who lived with her parents until middle age, Helen was an orphan at seventeen.

Whether Helen and Emily saw much of each other in the decade after Helen's parents died and she moved away is lost in the haze of undocumented history. Between 1846 and 1851 they may have met a few times when Helen returned home to attend the Dickinson family's annual reception during the college's August commencements.

In 1860, Helen and her husband of

*Emily Dickinson and Helen Fiske were born in Amherst, Massachusetts, within a few months of each other, to families tied to the academic community of Amherst College. Schoolmates for a short time, they maintained a lifelong friendship although they saw each other only a few times during their adult lives.*





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Helen, photographed on the occasion of her graduation from Abbott Institute in New York City, was considered attractive, not because of her beauty but due to her "sweet and gracious womanhood, her capacity for love and friendship, her deep sympathy and immense tenderness."

eight years, Army engineer Edward Bissell Hunt, called on Emily at commencement time. By all accounts, it was a delightful meeting, with Emily claiming some years later that Major Hunt interested her more than any man she ever met. It may have been his military bearing, or merely the way he teased her

about her dog Carlo's trick of jiggling the tea table to knock down cakes for his own refreshment. "He understands gravitation," Hunt said.

Emily had begun writing poetry some years before, and by this time she was taking her writing seriously. It is unlikely, however, that she had discussed this with Helen at the time of the visit. Although Emily was generous with her poems, enclosing them in letters and with gifts to family and friends, she was stingy with information on just how dedicated she had become to the writing life. It was not until long after her death that the full extent of her output—nearly 1,800 poems, composed over a thirty-

year period—became known.

During the next few years the two friends went their separate ways. Each in her own manner and in her own place had begun to bloom.

At some point during 1861 or 1862, Emily underwent a significant emotional trauma, the nature of which has remained shrouded in mystery. Speculation has focused on a thwarted love, with any one of the men whose lives touched hers, however glancingly, being cast as the object of her affection.

Whatever its cause, Emily's ordeal resulted in a stunning outpouring of verses; in 1862 alone, she wrote more than 350. And, although it is true that during this time she became even more insular, she also gained strength. She was still shy as the proverbial violet, and all too often coy, but her soul had closed into a hard, little kernel, with her poetry clamped firmly inside. She was not unwilling for others to see her creations—in dosages controlled by the hand that penned them—and she was even mildly interested in having them published. But these were her elliptical metaphors, delivered in her peculiar style, and she was not willing to imitate the overly sentimentalized doggerel so popular in America during the last half of the nineteenth century.

A handful of Emily's verses had seen print by 1862, the year in which she read "A Letter to a Young Contributor," an article encouraging new writers, in the *Atlantic Monthly*. The author of the article was Thomas Wentworth Higginson.

Born in Cambridge, Massachusetts, Higginson had studied at Harvard, tried his hand at teaching before becoming a Unitarian minister, and was a much-published writer for various literary magazines. An outspoken liberal, he crusaded in print, in person, and on the lecture circuit for such causes as women's rights, the abolition of slavery, and good writing. During the Civil War, he commanded the first regiment of black soldiers—the 1st South Carolina Volunteers—for the Union Army; later, he served as mentor to several women writers.

Emily, who was not given to corresponding with people whom she did not know, nonetheless responded to Higginson's article by sending him four of her poems and asking in her quaint way, "Are you too deeply occupied to say if my Verse

is alive?" Unfortunately, we can only infer his response; most of the correspondence Emily received was dutifully burned after her death by her sister Lavinia.\*

In his answer to Emily, Higginson apparently asked for personal details and commended to her the verse of Walt Whitman. Responding with tantalizing vagueness as to her personal life, she thanked him for his "surgery," presumably a critical evaluation of her verse, and enclosed a second clutch of her eccentric poems. Thus began a lifelong correspondence, typified by mystery, seeming humility, and bouquets of poems on her part, and by bewilderment and cautious encouragement on his. Although he never seemed able to tell her what she wanted to hear and she never seemed willing to follow his advice, Emily came to consider Higginson a dear friend and once wrote that he "saved my Life."

By the time Helen met with Emily in 1860, she had borne two sons, one of whom died before he was a year old. Helen devoted herself to her second son, "Rennie," as only a mother who had lost a child can. Major Hunt's military assignments took the family to Washington, D.C.; Newport, Rhode Island; and New York City. More than once, while he was away for months at a time in such faraway places as Florida and California, Helen and young Rennie shuffled and reshuffled their home life back in New England. It was a lifestyle she referred to as "scatterdom."

Tragedy struck the family on October 2, 1863 when the husband whose career challenged even Helen's restless feet was killed in New York harbor while testing an underwater chamber he had helped to design. Helen buried Edward at West Point beside their firstborn, and, clasping Rennie even more firmly to her heart, moved back to New England.

Then, on April 13, 1865—the date the rest of the world would remember as the day on which President Abraham Lincoln was shot—nine-year-old Rennie died of diphtheria.

Helen shut herself in her room, dreaming night after night of her precious son. Friends and family feared that

AMHERST COLLEGE LIBRARY



she would never recover from her grief, but slowly she began to reach out to the world through letters. And soon the letters turned to poems.

Helen sent some of her poems to the editor of the *New York Evening Post*, who deemed them acceptable for publication. In fact, all of the poetry that Helen produced during her lifetime—sentimental, full of the expected classical and biblical references, offering the approved poetic images in the expected meters—was eminently acceptable to the copy-hungry periodicals of the day. "Lifted Over," which dealt with Rennie's death, won her instant recognition when it appeared in *The Nation* in 1865.

In February 1866, Helen settled into a boarding house in Newport, Rhode Island, a town with literary leanings where she had lived with her husband for a time. Also staying in the same house was

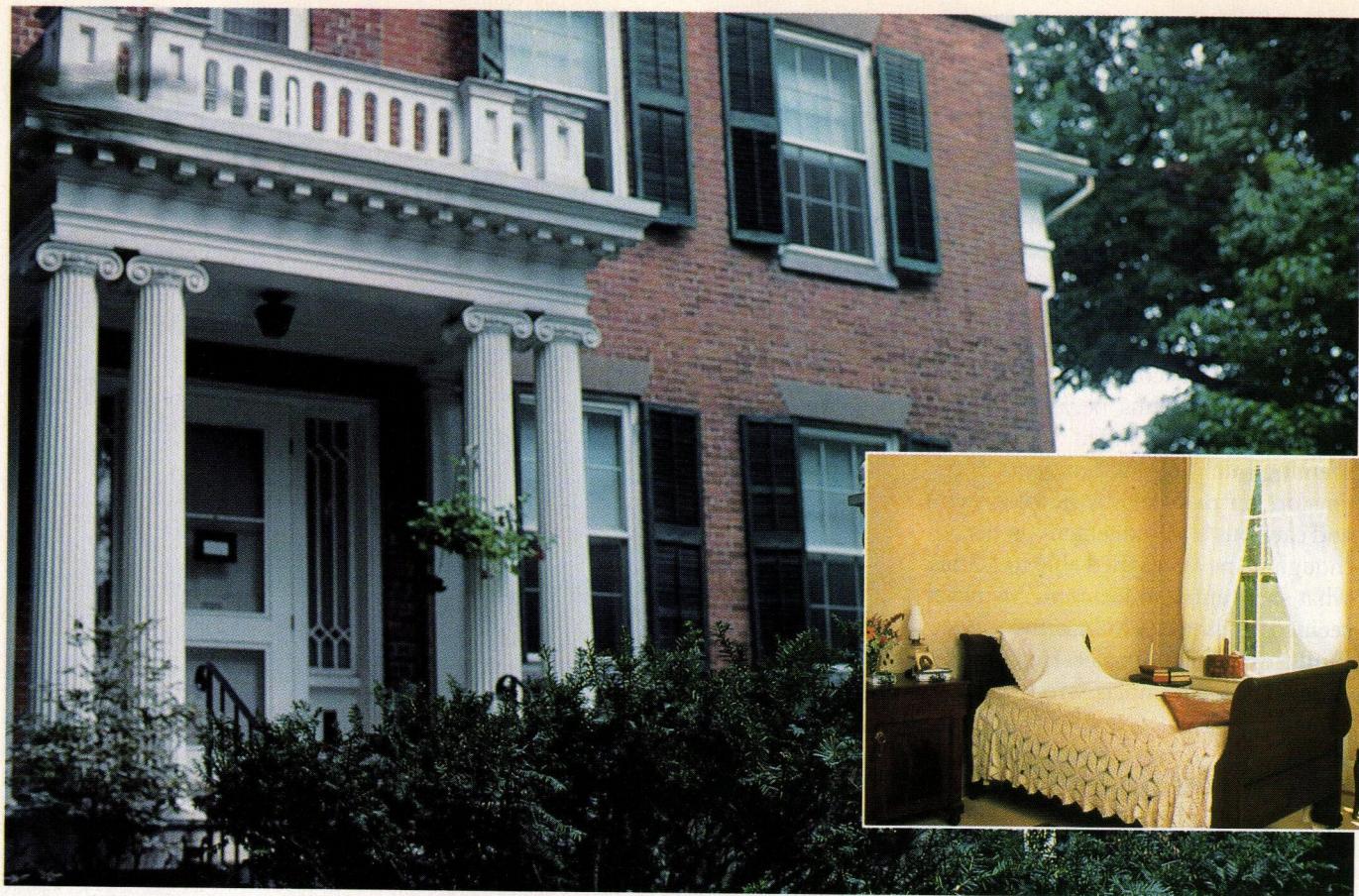
In 1862, Emily described herself as "small, like a Wren, and my Hair is bold, like the Chestnut Bur—and my eyes, like the Sherry in the Glass, that the Guest leaves—." Taken when she was in her late teens, this is her only known photograph.

Emily's correspondent, Thomas Wentworth Higginson, and his wife, Mary.

From the start, Higginson looked on Helen as a pleasing addition to the literary salons of Newport; she regarded him as a valued advisor. Helen wrote a travel piece for the *New York Independent* and established herself as a writer of prose. Eventually, more than three hundred of her articles and book reviews would appear in that publication alone.

Even as an established writer earning as much as \$3,000 or \$4,000 a year from her craft, Helen regularly submitted first

\*Helen Hunt Jackson also left instructions that everything on her desk be burned, including letters and partially finished stories.



PHOTOGRAPH COURTESY OF THE AUTHOR

drafts of her writings to Higginson and followed his counsel, becoming enormously successful as a result. By contrast, Emily—outwardly timid but rigid as tempered steel in her refusal to tailor her poetry to fashion—could find no public audience.

Soon after Helen moved into the Newport boarding house, Higginson showed her some of Emily's poems. It was the first she had seen of her childhood friend's verses.

On August 16, 1870, Higginson, who had been unsuccessful in his attempts to entice Emily to travel to Boston so that they might discuss her poems face to face, accepted a rare invitation to visit her in Amherst. When he arrived at the Dickinson home, he was struck by her nearly constant, enigmatic chatter and bemused by her "childlike ways." That evening, in a letter to his wife, Higginson described Emily as "a little plain woman with two smooth bands of reddish hair . . . in a very plain & exquisitely clean white pique & a blue net worsted shawl."

Eventually, Higginson's two Amherst-born friends renewed their acquaintance in an exchange of letters. A quick and

sincere warmth developed between the two women.

In October 1875, Helen—by then the popular story writer "H.H." and living in Colorado Springs, where she had moved for her health—married a local railroad man, William Sharpless Jackson. Emily's congratulatory letter was short, but heartfelt: "Have I word but Joy?"

To her letter, Emily had appended three lines of verse. In her return note, Helen, who failed to understand the poem's meaning, requested an explanation. Up to this time, Emily had sent hundreds of poems scattershot throughout her world and received little more than polite thanks and puzzled silence. Now, forthright Helen cared enough to ask for help in understanding.

Writing a few months later, Helen thanked Emily "for not being angry with my impudent request for interpretations." Helen had already expressed her admiration for both the poet and her works, writing "I hope some day, somewhere I shall find you in a spot where we can know each other . . . I have a little manuscript volume with a few of your verses in it—and I read them very often—You are a great poet—and it is wrong to the day you

*Whether traumatized by an event in her life, as many have speculated, or suffering from agoraphobia, which some now suspect was the case, Emily spent the last twenty-five years of her life in her family's Italianate house in Amherst and often retreated to her bedroom (inset) to compose her verses or write to the friends with whom she maintained a faithful correspondence.*

live in, that you will not sing aloud. When you are what men call dead, you will be sorry you were so stingy."

With this, Helen began a gentle but persistent campaign to persuade Emily to share her genius with a wider world. Enclosed with her next letter was a flyer inviting contributions to a volume of poetry—to be presented anonymously—called *A Masque of Poets*. Emily sent the flyer along to Higginson, asking if she should contribute. Under the mistaken impression that the project involved the writing of prose, not poetry, Higginson's response was negative. Emily corrected his error, but nonetheless requested that he permit her to tell Helen "just the same that you don't prefer it . . . for it seems almost sordid to refuse from myself again."

Undeterred, Helen stopped to see Emily in the fall of 1876 and may have again pressed her case, for in her follow-up letter she wrote: "I feel as if I had been very impudent that day in speaking to you as I did, . . . accusing you of living away from the sunlight . . . Your hand felt like such a wisp in mine that you frightened me. I felt like a great ox talking to a white moth, and begging it to come and eat grass with me to see if it could not turn itself into beef! How stupid."

"This morning,"

Helen's letter continued, "I have read over again the last verses you sent me: I find them more clear than I thought they were. Part of the dimness must have been in me." Helen was thus the first established literary figure to realize that Emily's poetry should not be dismissed simply because it was different or passed over because it was difficult to understand. Emily Dickinson was not an oddball verifier; she was a challenging poet.

Helen continued to press for a poem

for *Masque*, offering to submit it in her own handwriting to ensure Emily's anonymity. In October 1878, Helen was back in Amherst, this time with Mr. Jackson, and they passed "a lovely hour" with Emily. Helen pressed again during their time together—and then again, in a letter

started a correspondence with Roberts Brothers editor Thomas Niles, peppering her letters with literary commentary and enclosing a poem or two. Twice he suggested she send enough poems to make a book. "H.H." once told me," he wrote, "that she wished you could be induced to publish a volume of poems. I should not want to say how highly she praised them but to such an extent that I wish you could." Twice Emily passed on the opportunity.

A suggestion

by Helen that she be named to act as literary executor, should she outlive Emily, went unacknowledged, and scoldings that Emily had no right to withhold her work from the world were ignored. By now, Helen's admiration for her friend's work was causing her to turn a more critical eye on her own. "I know your 'Blue bird' by heart," Helen told her, "and that is more than I do of my own verses . . . I might have had the sense to write some-

continued on page 72

written immediately after their visit: "Now . . . will you let me send the 'Success'—which I know by heart—to Roberts Bros for the *Masque of Poets*?"

Emily trusted Helen as she trusted few others, and—at long last—she agreed. "Success" appeared in *A Masque of Poets* late in 1878, and Helen wrote that she hoped Emily did not regret giving her "that choice bit of verse for it."

After the publication of *Masque*, Emily

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# ANNAPO利S

BY JAMES CHEEVERS SINCE ITS ESTABLISHMENT IN 1845, THE UNITED STATES NAVAL ACADEMY AT ANNAPOLIS, MARYLAND, HAS BEEN TRAINING THE OFFICERS WHO WOULD COMMAND AMERICA'S NAVAL FLEET.

ON OCTOBER 10, 1845, seven instructors and about fifty midshipmen arrived in the small, provincial town of Annapolis, Maryland, with the intent of establishing a naval school on the banks of the Severn River. The group, which was under direct orders from Secretary of the Navy George Bancroft, was to take command of an obsolete army outpost known as Fort Severn and establish a course of shore-based instruction for future naval officers. As the men looked around at their meager surroundings, barely ten acres and no more than thirteen dilapidated and weather-beaten buildings, they could not have known—nor would have believed—that the steps they would take that day would serve as the cornerstone of an American institution that would thrive for one and a half centuries.

The United States was without an undergraduate college to educate its future Navy officers until the school was established that fall day. During the War for Independence and the years immediately following it, the U.S. Navy followed the tradition of the British Royal Navy in training future officers, as it did in many other ventures. When a young man entered the naval service as a prospective officer, he was immediately assigned to a ship; it then became the responsibility of the vessel's officers to educate and train him.

The officer candidates were known as midshipmen, a term that originated in the British Navy because the young men



US NAVAL ACADEMY

were stationed amidships to relay messages from the officer of the watch on the quarter deck forward to those at the bow. The term has evolved over the years and today is recognized as a specific rank in the U.S. Navy, falling between that of chief warrant officer and ensign. That same rank was now assigned to the students enrolled at the Naval Academy.

In the early years of the republic, any number of influential people recommended that a school for naval officers be established. Captain John Paul Jones, perhaps the United States' greatest naval leader during its battle for independence, suggested in 1783 that all dockyards used to build or overhaul Navy ships have small academies where officers could continue to improve their knowl-

edge and skills when not at sea. Alexander Hamilton, in a report written in the late 1790s, urged the establishment of schools for each of the military services; in direct response to that report, the U.S. Military Academy was founded at West Point, New York, in 1802. The calls for a shore-based naval school, however, went mostly unheeded.

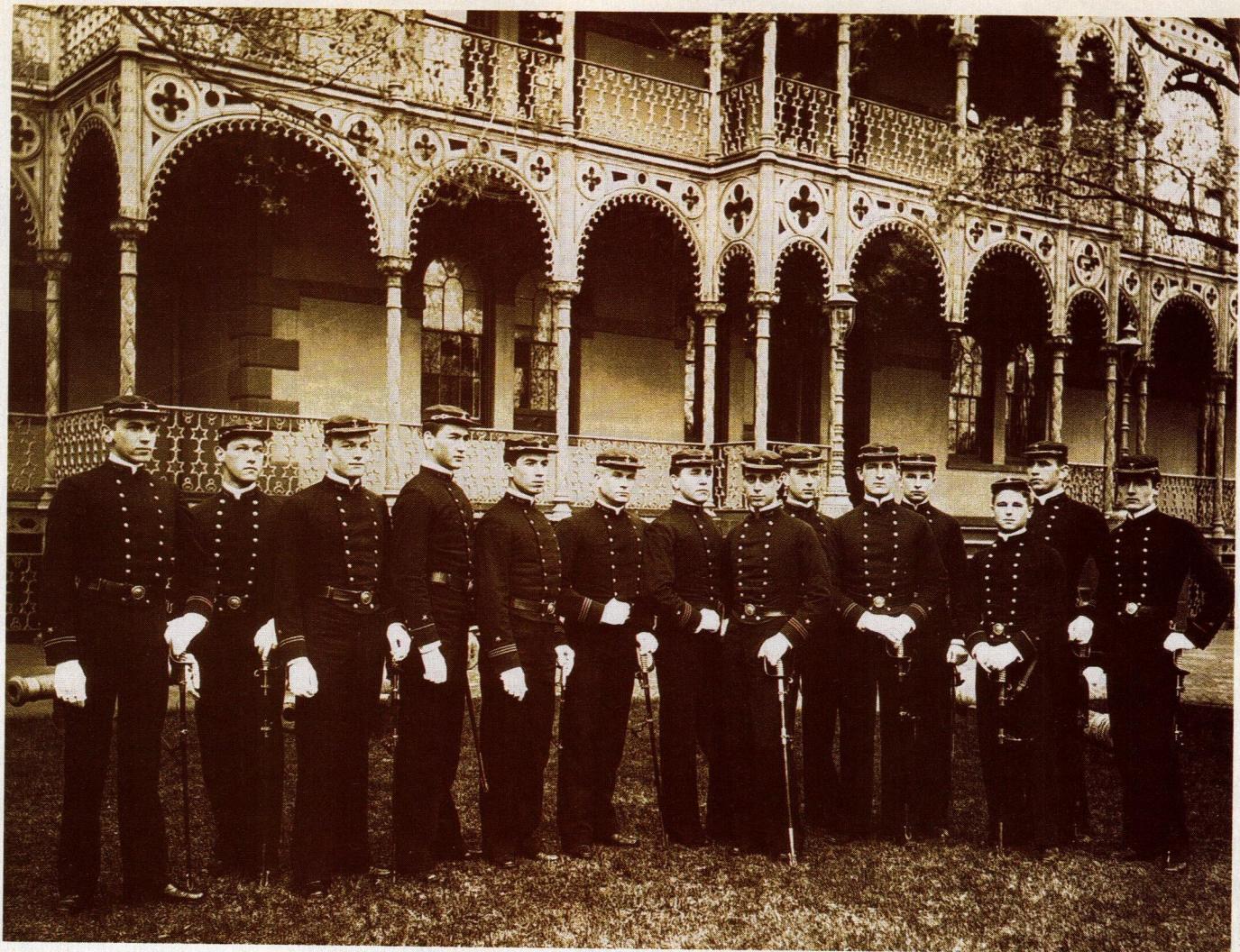
The idea was also supported by nearly every secretary of the Navy since 1798 and several presidents. Yet, although the vote was close on several bills introduced into Congress, the proposals were repeatedly voted down.

In 1802, the chaplain corps was assigned the additional duty of helping to educate midshipmen. Some chaplains took this duty quite seriously and were thus very proficient. Indeed, David Glasgow Farragut, one of America's most famous naval officers, credited a chaplain tutor for his education.

Beginning in 1817, the Navy appointed an annual board of examiners, a group of senior naval officers selected by the secretary of the Navy, to interview midshipmen. When a ship's captain felt that a midshipman was ready for advancement in rank, he sent him before the board of examiners. If the candidate

*The military pageantry of the midshipmen on parade (above) and the architecture of the beautiful domed chapel (right), designed at the turn of the century by Ernest Flagg, testify to the 150 years of tradition being celebrated by the U.S. Naval Academy in 1995.*





*Bancroft Hall, named for Secretary of the Navy George Bancroft, under whose watch the Academy had its start, is home to all of today's 4,500 midshipmen. Built at the turn of the century, it replaced the elaborately decorated quarters before which midshipmen proudly posed circa 1893.*

passed muster, he was promoted to the rank of "passed midshipman." But, he then had to wait, sometimes for years, for any further advancement.

The Navy also established several small schools or "cram courses" aboard station ships and ashore to help prepare midshipmen for sessions with the examiners. This program brought professors of mathematics and languages into the service, gave them officer rank, and assigned them to ships in the fleet and to the shore-based cram schools. The most noteworthy of the so-called schools was begun at the Naval Asylum in Philadelphia in 1839.

The asylum was a home for retired naval officers. It was thought that the "old boys"—with their years of experience and wisdom—would impart invaluable knowledge to their young wards. Unfortunately, the retired officers soon found the youthful exuberance of the midshipmen too much to bear, and the classroom was moved to the cellar of the naval home.

Finally, in March 1845, President James K. Polk appointed George Bancroft, a scholar and educator, to the post of secretary of the Navy. Educated at Harvard and the University of Göttingen in Germany, Bancroft was an eminent historian who had published volumes on the history of the United States and had helped found a school in Massachusetts.

Encouraged by this background, William Chauvenet, a professor of mathematics who was teaching at the asylum in Philadelphia, presented the new secretary with a detailed plan and

curriculum for a permanent naval school. Like his predecessors, Bancroft appreciated the need for such an institution, but as a historian, he knew that getting approval from Congress would be next to impossible.

For this reason, he decided to circumvent the system and establish the school by using means within his scope of authority as secretary of the Navy. To gain the support of senior officers, Bancroft asked the board of examiners—chaired by progressive Commodore Matthew C. Perry—to recommend a site for the school.

Bancroft suggested to the board that the site should be located somewhere other than in Philadelphia or Washington because large cities might offer too many distractions to students. Commodore Isaac Mayo, a native of Annapolis, concurred. Fort Severn, located near his home city, had been established just prior to the War of 1812 to defend the water approaches to Maryland's capital

from the Chesapeake Bay, but the facility had soon become obsolete.

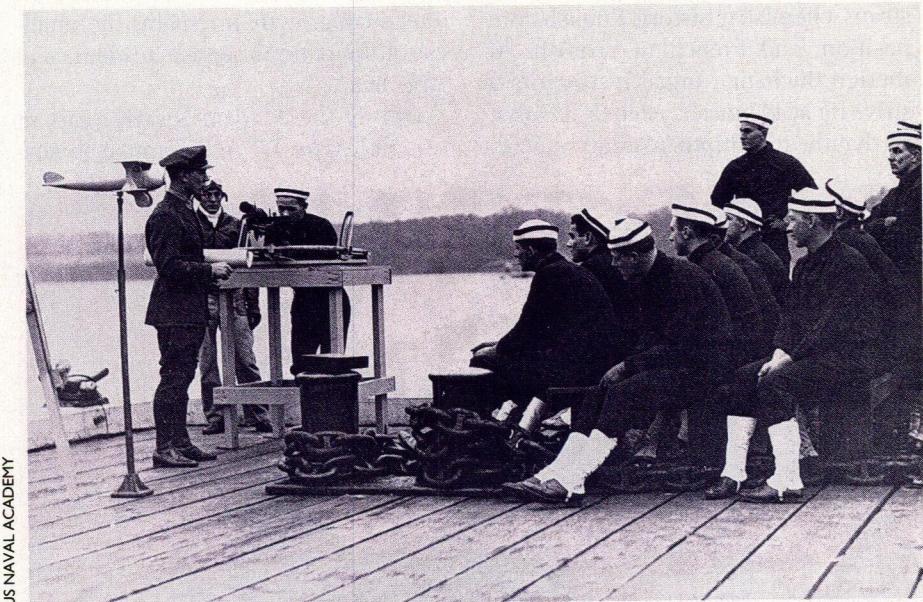
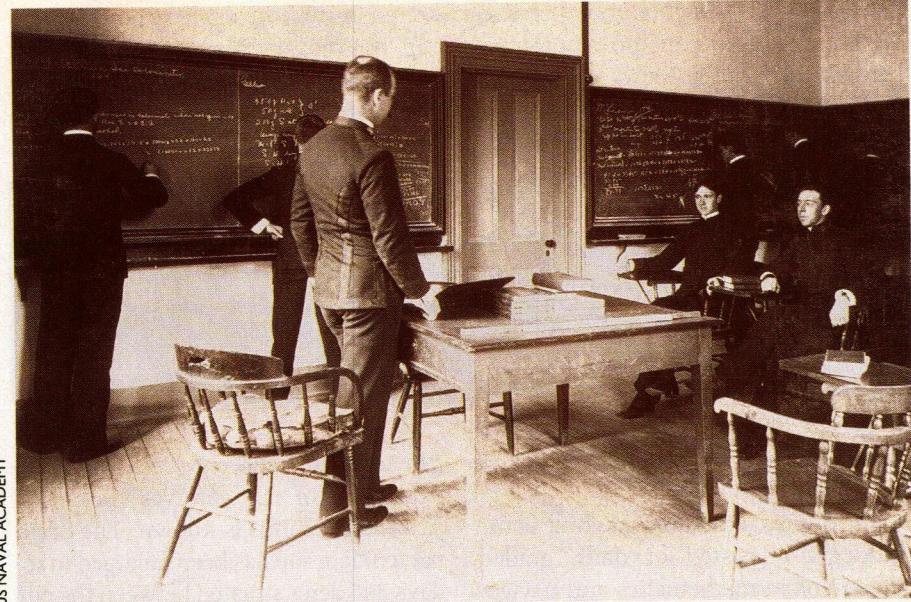
The board recommended Fort Severn as the ideal site for a naval school. Bancroft asked Secretary of War William Marcy to transfer control of Fort Severn to the Navy. He agreed, and on August 15, 1845, the complex came under Navy control at no cost to the department.

To fund the school's establishment, Secretary Bancroft placed all the Navy's professors of mathematics and languages, except those he would eventually send to Annapolis, on leave without pay, or "waiting orders" as it was known in those days. Through this maneuver he gained about \$28,000 to use for the new school. Bancroft then appointed Commander Franklin Buchanan to command, or superintend, the school.

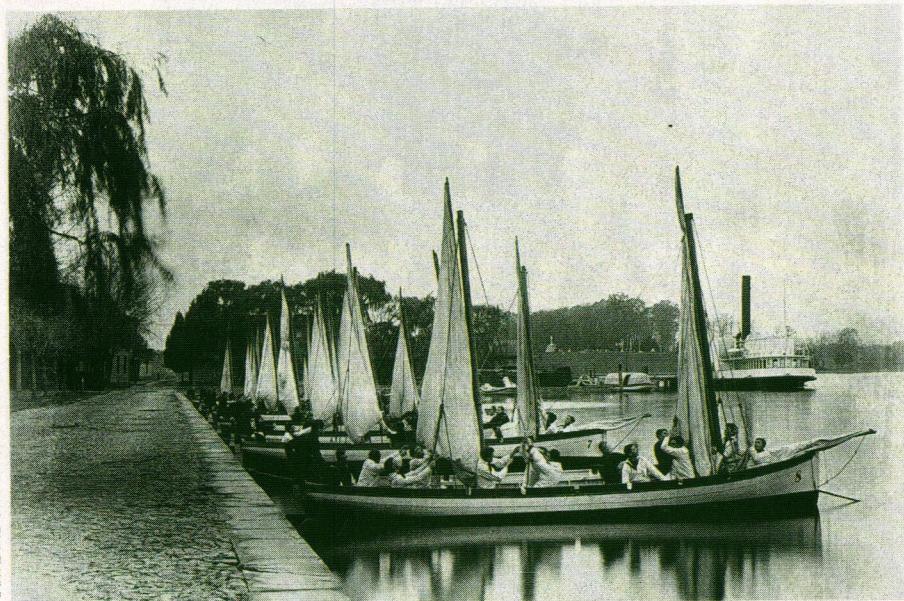
A native of Baltimore who married into a prominent Annapolis family, Buchanan proved to be an excellent choice. He was a bright and progressive officer who realized the value of the school in developing future leaders. On October 10, 1845, at 11:00 A.M., with a faculty of seven and about fifty midshipmen in attendance, Commander Buchanan formally opened the Naval School at Annapolis with an address in which he reminded its first students that "The government in affording you an opportunity of acquiring an education, so important to the accomplishment of a naval officer, has bestowed upon you all an incalculable benefit."

The Navy, he continued, required them "to pass through a severe ordeal before you can be promoted; you must undergo an examination on all the branches taught at the naval school before you are eligible for a lieutenancy; your morals and general character are strictly inquired into." It was, therefore, expected that "you will improve every leisure moment in the acquirement of a knowledge of your profession; and you

US NAVAL ACADEMY



MARYLAND STATE ARCHIVES



*Commander Franklin Buchanan, the Academy's first superintendent, urged instructors to strive for academic excellence but insisted that the midshipmen be prepared first and foremost for their duties as naval officers. To meet that goal, instruction has been given in the classroom, aboard ship, and in any other appropriate environment.*

will recollect that a good moral character is essential to your promotion and high standing in the Navy."

Within a year, Congress recognized the existence of the school by appropri-

rected toward the primary goal of turning out naval officers. Subjects that would add to competency in fulfilling duties aboard ship were weighted more heavily than others.

**"THE RUBRIC OF THE ACADEMY has remained constant-intellect alone is not enough to make a good leader; most important is character."**

ating \$28,200 in the Navy's budget "for repairs, improvements, and instruction at Fort Severn."

The original academic schedule at the Academy consisted of daily, graded recitations in mathematics and navigation, natural philosophy, gunnery and steam, chemistry, history, English composition, and French or Spanish. Although Buchanan urged instructors to strive for academic excellence, he insisted that the midshipmen's training be di-

As early as 1847, the government began acquiring adjacent property for the expansion of the yard, as the Naval Academy campus is known. The original ten-acre site has been enlarged to today's 348 acres situated between the city of Annapolis and the Severn River. Even after such growth, it remains the smallest of the nation's service academies in land area.

During the Academy's early years, it was necessary for midshipman to sus-



MARYLAND STATE ARCHIVES

pend their coursework to spend time at sea gaining practical shipboard experience. In 1856, the school was officially renamed the United States Naval Academy and was reorganized into a four-year program. Those who successfully completed the course received their midshipman's warrant on graduation.

At the outset of the Civil War, the Naval Academy was temporarily moved from Annapolis to Newport, Rhode Island. Because Maryland was a border state with many southern sympathizers, there was fear that it might secede from the Union. The Academy grounds in Annapolis were turned back to the War Department and used for landing troops and supplies for the defense of Maryland and Washington, D.C. Later, it served as a military hospital.

Meanwhile, the Naval Academy, using the facilities at Fort Adams, the Atlantic House hotel, and various training ships—including the frigate USS *Constitution* and the yacht, *America*—continued to function, graduating classes early and providing a corps of outstanding junior officers for the Union Navy.\*

At war's end, Rear Admiral David Dixon Porter was named superintendent, and the school was returned to Annapolis in the fall of 1865. Under Porter's direction, dramatic changes were made to the Academy's curriculum, landscape, and mission.

Under Porter's direction, new academic buildings, a dormitory, and a chapel were built, and the yard was expanded across College Creek. Steam engineering was given prominence in the curriculum, and, more and more, focus was placed on physical development. Midshipmen took part in fencing and box-

\*Naval Academy alumni also served with distinction in the Confederate Navy. The south quickly realized the value of such a facility and thus instituted the Confederate Naval Academy aboard the *Patrick Henry*, in Virginia's James River.

*The Class of 1888 posed with the wooden figurehead of "Tecumseh" taken from the battleship Delaware. Part of Naval Academy tradition since 1868, the figure was misnamed by midshipmen unaware that it was meant to portray Chief Tamanend of the Delaware Indians. In 1930, the figurehead was replaced by a bronze statue that acts as a "good-luck charm" for the brigade at exam time and for sporting events.*

ing matches, and athletic teams were established for baseball and crew. Admiral Porter also began the custom of having a week of athletic and social events and parades, which became known as June Week, leading up to graduation.

The post-Civil War years saw the defense structure in general and the Navy in particular face severe downsizing requirements. In addition to reducing the number of ships, the Navy had to cut its manpower substantially.

The large officer corps naturally accepted the brunt of that reduction. Rather than create retirement incentives for older officers, the Naval Academy was forced to reduce class size substantially. Despite the effects of these cutbacks on morale, however, the academic program continued to progress and to improve.

A department of Mechanics and Applied Mathematics was instituted at the Academy in 1874. The first college in America to teach mechanical engineering, the Academy soon saw its program imitated by other schools. In 1878, the Academy gained international recognition when it accepted the gold medal for academics at the Universal Exposition in Paris. And, four years later, midshipmen were given the opportunity to become officers in the U.S. Marine Corps upon graduation. During the next decade, five future commandants of the Corps graduated from Annapolis.

In 1895, the Board of Visitors—a group of distinguished citizens appointed to advise the secretary of the Navy annually on the state of the Academy—reported that its buildings and grounds were in serious need of updating and improvement. The Board urged the secretary to take immediate action.

Ernest Flagg, a prominent architect, was hired to recommend a plan. A graduate of the Ecole des Beaux-Arts in Paris, Flagg designed a whole new cam-

pus with improved facilities. His ambitious plan included construction of a magnificent domed chapel situated on the highest ground facing the Severn River and a new dormitory that would house the entire brigade of midshipmen.

In light of several brilliant naval victories engineered by Academy graduates during the Spanish-American War in 1898, Congress had no problem appropriating the funds needed to rebuild the Naval college. Between 1899 and 1908, the old academy was razed and replaced with the grandest and largest collection of beaux-arts buildings in America. While construction was proceeding, the

mortal remains of Captain John Paul Jones were found in Paris, returned to the United States, and eventually reinterred in a magnificent crypt beneath the new chapel.

Boosted by its increasing world stature, gained through its performance in the war with Spain, the Navy began to grow by leaps and bounds. Following the precepts of a global naval strategy developed by Alfred Thayer Mahan—Naval Academy Class of 1859—and fostered by staunch-supporter President Theodore Roosevelt, bigger and better-armed steel ships were being built at an unprecedented rate. This increase in ship complement required more officers.



*As befits a center for training officers for America's Navy, the Academy has had to change with the times to accommodate the latest advances in technology (above, right) and in opportunities for women (bottom, right). The first female candidate was accepted into the Academy in 1976, and today women make up about ten percent of the brigade.*

US NAVAL ACADEMY

Class size in the Academy was increased in order to provide qualified leaders for the fleet. It was during this era that all the senior naval leaders of World War II graduated from Annapolis—men like William D. Leahy, Ernest J. King, Chester W. Nimitz, William “Bull” Halsey, Raymond A. Spruance, Jack Fletcher, and Marc Mitscher.

U.S. involvement in World War I in 1918 continued to place great demands on the Academy. To provide qualified officers quickly, the curriculum was reduced to a three-year program that made it possible to graduate several classes early. In addition, the Academy was asked for the first time to educate

and train reservists, which caused the student body to increase by more than three-hundred percent in just three years.

The world-wide influenza epidemic that ran virtually unchecked through the United States in the fall of 1918, killing more than a million people, did not leave the Academy unscathed. Eleven of the fifteen hundred midshipmen who took ill died, and many continued to feel the effects of the illness months after it had run its course.

During this hectic period, wings were added to Bancroft Hall, raising its capacity to 2,200. The dormitory complex, which fortunately had been designed to allow for expansion, was enlarged two more times; once for World War II and again during the Cold War, for a total capacity of 4,000 midshipmen.

As the world adjusted to peace-time conditions, the Navy was forced to restructure in compliance with the Washington Naval Conference of 1922. The

Academy followed suit immediately by cutting back enrollment.

In 1928, the school modernized its instruction methods, replacing daily recitations, which dated all the way back to 1845, with lectures and discussion. Just one year later, Academy students received six of the twelve Rhodes Scholarships offered. And in 1930, the Association of American Universities granted full accreditation.

Through all the changes, the rubric of the Naval Academy remained constant. Just as Commander Buchanan emphasized character development in 1845, so Superintendent Rear Admiral Henry B. Wilson informed the midshipmen in the early 1920s, “intellect alone is not enough to make a good leader . . . most important is character—those instructive qualities of devotion to duty, of loyalty to a cause, of capacity to resist criticism and to do the right thing regardless of personal consequences.”

When war returned in 1941, the Acad-

*The chapel, whose dome rises above all surrounding structures in this bird's-eye view, and the many other beaux-arts buildings erected at the turn of the century compliment the beauty of the Academy's natural surroundings on Maryland's Severn River.*



emy again met the challenge, producing some 7,500 officers for the Navy and Marine Corps by 1945. In fact, Naval Academy alumni from 54 graduating classes served during the war in every conceivable capacity—from the highest levels of leadership in Washington, D.C., to the most basic positions in the fleet. By the time the war ended, 27 graduates had been awarded the Medal of Honor; 729 had died for their country.

With the creation of the Department of Defense following the war, a debate erupted over service unification, and, by extension, the need for separate service academies. After much deliberation, it was decided that, based on their long record of success in providing military and naval leaders, the individual schools should be preserved.

It was also agreed that each academy would supply the fledgling U.S. Air Force with officers. For the next decade, twenty-five percent of the graduates from West Point and Annapolis were commissioned second lieutenants in the Air Force. Nine years after the 1954 founding of the Air Force Academy in Colorado Springs, that burden was lifted from the other two schools.

In the late 1950s, the Academy underwent yet another expansion program designed to accommodate the "baby boom" generation. The buildings designed by Ernest Flagg in the early 1900s underwent complete restoration. Dahlgren Hall, which had served as the armory, was converted to a student-union-type facility and earned several awards from the American Institute of Architects for preserving the original fabric of the beaux-arts building while completely changing its interior function. In addition, a field house, a stadium, three major academic buildings, and a modern library were constructed between 1968 and 1975.

In light of an extensive report from a curriculum review board, dramatic changes to the Academy's academic program were initiated in the fall of 1959. Course validations and electives were begun, and the core curriculum now stressed principles and analytic methods over techniques. A majors program, introduced in 1969, offered eighteen fields of study. In just a little over twenty years the Naval Academy grew from a fixed

*continued on page 60*

**"A great sea saga, disturbing and provocative! The discovery of the Somers shipwreck brings to life the 19th century incident that was a major influence on the founding of the U.S. Naval Academy."**

— Captain Edward L. Beach, USN (Retired)  
Author, *Run Silent, Run Deep* and *The United States Navy—200 Years*

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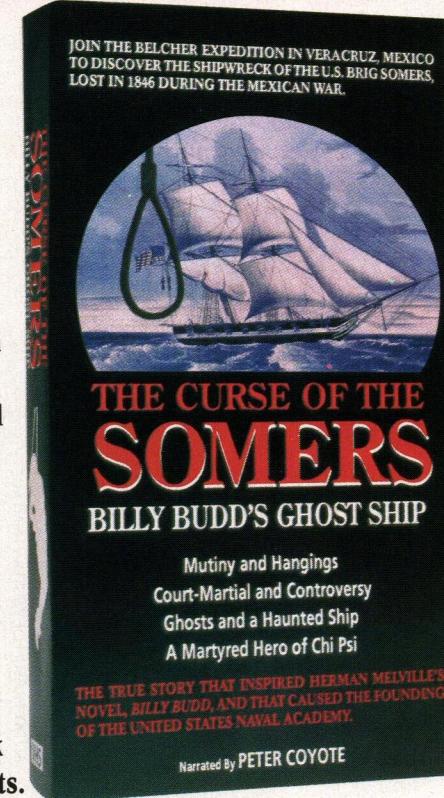
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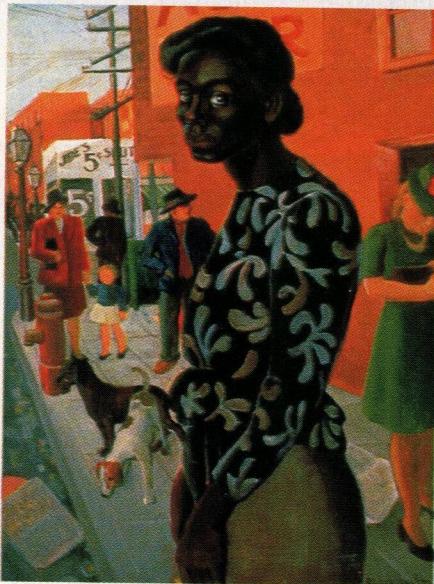


## AMERICAN GALLERY

### art & artifacts

#### INDEPENDENT SPIRITS: WOMEN PAINTERS OF THE AMERICAN WEST 1890-1945

Autry Museum of Western Heritage, Los Angeles, California (213-667-2000), until January 28, 1996—presents artworks by 120 Western women that illustrate both the powerful impact



BUS STOP BY ELSIE PALMER PAYNE

women had on the development of the region and the rapidly changing social, economic, and political forces at work there during the first half of the twentieth century. The first comprehensive exhibition of its kind, the display includes paintings executed in a variety of traditional and modern styles by women of many cultural and ethnic backgrounds. The self-portraits, abstractions, still-lifes, landscapes, and images from everyday life reflect the expanded roles available to women in the West, where tradition and social hierarchy circumscribed their lives to a much less significant degree than was the case with their eastern counterparts. The exhibit—complemented by a fully-illustrated catalog edited by Patricia Trenton that includes essays by noted art historians and scholars—will travel to Tulsa, Oklahoma; Santa Fe, New Mexico; and Provo, Utah.

#### WILD RIVER, TIMELESS CANYONS

Amon Carter Museum, Fort Worth, Texas (817-783-1933), until December 3—exhibits 47 long-lost watercolors lately acquired by the museum, which were painted by Prussian artist and writer Heinrich Balduin Möllhausen (1825-1905) from field sketches made during an expedition down the Colorado River in the mid-nineteenth century. The watercolors, displayed here for the first time, include the earliest known views of the Grand Canyon. Complementing the exhibit is CANYONLAND VISIONS, a selection of photographs from the museum's collection. Dating from the mid-1800s to the present, the images offer a vivid comparison of the canyon over space and time.

#### ANDREW WYETH: AUTOBIOGRAPHY

The Nelson-Atkins Museum of Art, Kansas City, Missouri (816-561-4000), until November 26—hosts the only American showing of the most comprehensive retrospective of Andrew Wyeth (1917- ) since 1976. The approximately 140 artworks represent the entire sweep of Wyeth's work, from early watercolors of the 1930s, through the temperas of

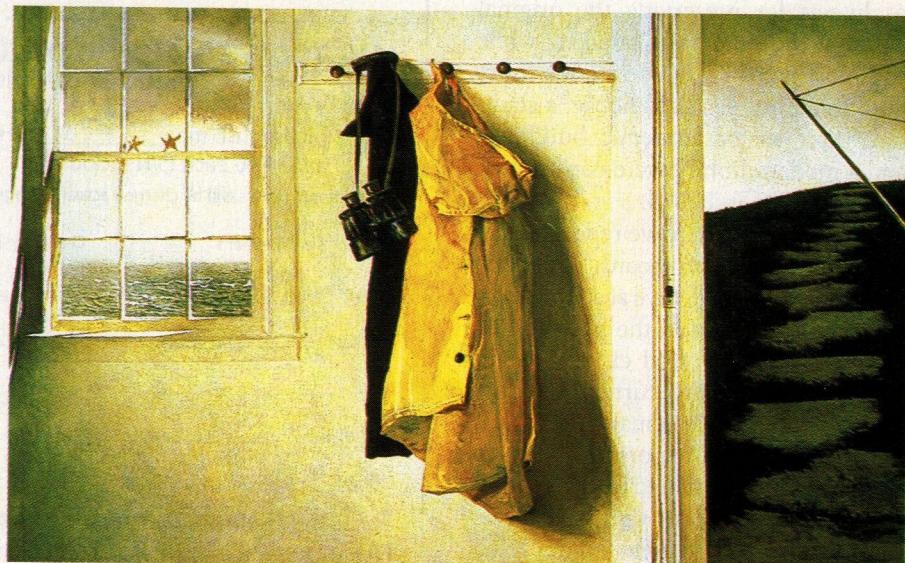
the 1950s and '60s that brought him both fame and disdain, to the light-infused works of recent years.

#### STORIES FROM LIFE: PHOTOGRAPHS BY HORACE BRISTOL

Georgia Museum of Art, the University of Georgia, Athens (706-542-3254), until November 19—documents the career of photo-essayist Horace Bristol (1908)—one of *Life* magazine's first staff photographers—through an assembly of eighty images spanning the years from the early 1930s to the present. Included in the show are photos taken for *Fortune*, *National Geographic Magazine*, and major European publications from the 1940s-50s, as well as images of California's migrant workers that were captured on film during a 1938 collaboration with John Steinbeck (1902-1968), author of *The Grapes of Wrath* (1939).

#### MAJESTIC IN HIS WRATH: THE LIFE OF FREDERICK DOUGLASS

National Portrait Gallery, Smithsonian Institution, Washington, D.C. (202-357-1915), until November 19—observes the centennial of the death of Frederick Douglass (1818-1895), an escaped slave who became an influential

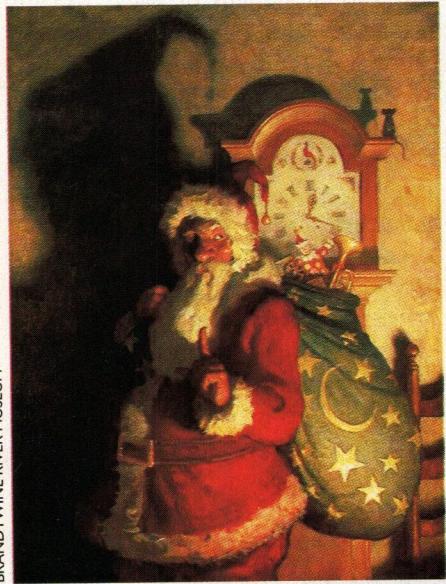


SQUALL BY ANDREW WYETH, 1986

abolitionist, journalist, and lecturer. The more than eighty paintings, sculptures, photographs, engravings, documents, and personal memorabilia displayed weave a visual story of the triumphs and disappointments of Douglass's extraordinary life.

#### **FACES OF OLD KRIS**

Brandywine River Museum, Chadds Ford, Pennsylvania (610-388-2700), November 24 until January 7, 1996—traces the history of a red-suited Santa Claus through paintings, drawings, and illustrations that depict the "jolly old



KRIS KRINGLE BY N.C. WYETH, 1925

elf" from his nineteenth-century origins to Haddon Sundblom's Christmas-clad figure. N.C. Wyeth's famous image of Kris Kringle, originally painted for the December 1925 cover of *The Country Gentleman*, is featured in the display.

#### **BUSTER KEATON & THE MUSKEGON ACTORS' COLONY**

Muskegon County Museum, Michigan (616-722-0278), until December 31—celebrates the famous silent-screen comedian's centennial year with the largest display of photographs of Buster Keaton (1895-1966) ever presented. Also on view are images of other members of the

Actors' Colony and prints of Bluffton, where Keaton and other entertainers vacationed and lived. Selected clips of some of Keaton's famous movies will be shown.

#### **ARTFUL ADVOCACY: CARTOONS FROM THE WOMAN SUFFRAGE MOVEMENT**

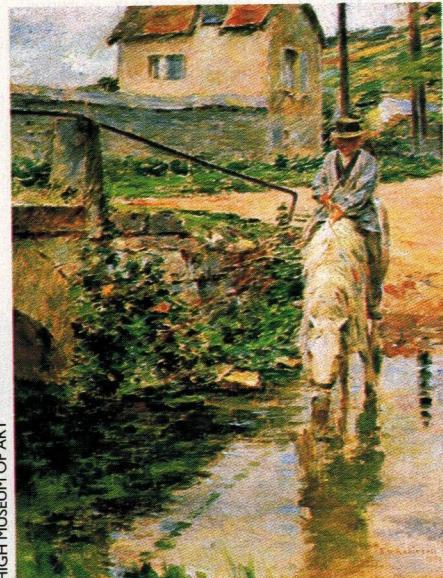
The National Museum of Women in the Arts, Washington, D.C. (202-783-5000), until January 7, 1996—features about 25 cartoons produced between 1912 and 1919 that were intended to garner support and stir debate in the last years of the long campaign for woman suffrage. These visual records, which appeared in such newspapers and magazines as the *New York Tribune*, *Judge*, and *The Suffragist*, bolstered the enthusiasm and energy of the campaigners and helped to counter negative images produced by the anti-suffrage movement.

#### **INSIGHT: WOMEN'S PHOTOGRAPHS FROM THE COLLECTION**

George Eastman House, International Museum of Photography and Film, Rochester, New York (716-271-3361), until December 10—recognizes the work of women photographers of the past century through fifty images representing a variety of subjects, styles, themes, and modes of self-expression. Included in the display are works by Margaret Bourke-White, Anne Noggle, and Elaine O'Neil.

#### **HALF A DAY ON SUNDAY: JEWISH-OWNED MOM AND POP GROCERY STORES**

Lillian and Albert Small Jewish Museum, Washington, D.C. (202-789-0900), until December 31—examines the Mom-and-Pop-business aspect of the Jewish immigrant experience as it unfolded in the nation's capital. Photographs, scrapbooks, and video-taped oral histories are showcased in a recreated old-time store.



THE WATERING PLACE BY THEODORE ROBINSON, 1891

#### **FINE ART AT THE COTTON STATES AND INTERNATIONAL EXPOSITION: ATLANTA, 1895**

High Museum of Art, Atlanta, Georgia (404-733-4400), until December 31—commemorates the centennial of the Cotton States and International Exposition in Atlanta with a display of sixty artworks, sculptures, artifacts, book illustrations, and architectural renderings shown at the original 1895 fair, the "grandest fair ever held in the 'new South.'"

#### **THE PERSISTENCE OF MEMORY: CONTINUITY AND CHANGE IN AMERICAN CULTURES**

Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts (617-495-9400), ongoing—gathers approximately sixty culturally diverse paintings, sculptures, and decorative-art objects to illustrate how the artifacts—such as New Mexican "Santos," devotional figures left over from Spain's onetime colony there—and the history associated with them transcended politics and geographical boundaries to become determining forces in the development of American society. ★

## TIME TRAVELER

*visiting the past*

### ANNAPOLIS: CAPITAL AND PORT

For Annapolis, Maryland, 1995 marks two historic anniversaries. The state capital has been awash in celebrations since the first of the year and continues to commemorate both the city's 1695 founding and the establishment of the



WILLIAM PACA HOUSE

United States Naval Academy in 1845.

Originally known as "Anne-Arundel Towne," Annapolis was christened thus after Princess Anne, the sister of England's Queen Mary, when it succeeded St. Mary's City as the colonial capital in 1695. Governor Francis Nicholson gave the town its baroque layout by designing two hubs that dominated the center of the city and reflected the primary concerns of the era. State Circle, housing government buildings, was the larger at 520 feet in diameter; adjacent Church Circle featuring St. Anne's (Anglican), testified to the official religious affiliation of the now-royal colony (the Calvert family proprietorship having been rescinded in 1689). The church standing today, built in 1858, is the third on the site, but a communion service presented to the original congregation in 1695 by King William is still in use.

Nicholson's city plan remains intact today, even to the brick-paved streets that radiate out from the hubs. Presiding on a rise and capping the center of town is the imposing State House, which sparkles in all directions. Work on the present structure

began in 1772. Despite a missing cupola and incomplete furnishings, the building hosted the new American Congress from November 1783 until August 1784, a brief period that nonetheless saw two events of moment: the resignation of George Washington as commander in chief of the Continental Army and the ratification of the Treaty of Paris with Great Britain that ended the Revolutionary War. Maryland's legislature continues to meet in the State House, making it the oldest U.S. state capitol building in continuous use.

Another prominent component of the original city was King William's

School, established in 1696 on the south grounds of the State House. Among the young men it served before becoming St. John's College during the 1780s were two nephews of George Washington, and Francis Scott Key, composer of "The Star Spangled Banner." St. John's continues to provide students with a liberal arts education and will celebrate three centuries of academic excellence in 1996.

A few blocks away from St. John's loom the walls surrounding the three-hundred-acre Naval Academy, whose grounds are open to visitors. Within the Yard is Peeble Hall, a fascinating museum devoted to the history of the Academy and the U.S. Navy. One of the most prominent buildings is the copper-domed Chapel, where the tomb of John Paul Jones, the American hero of the Revolutionary War, is located.

Annapolis abounds with historic

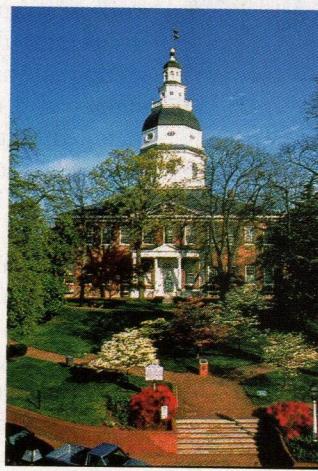
buildings. Many handsome, brick Georgian town homes have been preserved or restored to their eighteenth-century glory for the appreciative visitor. Houses owned by the four Marylanders who signed the Declaration of Independence—William Paca, Thomas Stone, Samuel Chase, and Charles Carroll of Carrollton—are among those that still grace the city and provide visitors with a glimpse of its golden age.

Among the museums that relate the history of Maryland and its people is the Banneker-Douglass Museum of African-American Life. Named for farmer, scientist, and proponent of black equality Benjamin Banneker and nineteenth-century orator and abolitionist Frederick Douglass, the museum interprets African-American art and culture, the history of slavery and the abolitionist struggle, and the post-Civil War era of emancipation and segregation.

Since its earliest days, the city of Annapolis has attracted visitors. One such traveler reported in 1697 that the city offered "40 Dwelling Houses . . . 7 or 8 which can afford a good Lodging and accommodations for strangers." Middleton's Tavern at City Dock has hosted hungry and thirsty travelers since 1750.

A number of special events are scheduled for this fall to bring Annapolis's 300th birthday to an appropriate conclusion. The most spectacular event will be the **Grand Illumination**, a candlelight procession of citizens from City Dock to the State House and thence to the Chapel within the Academy, in recognition of its 150th anniversary.

For information concerning organized tours and special events contact the Visitor Information Center, 410-268-3333. ★  
—Carol Burke



MARYLAND STATE HOUSE

Fresh out of the ground . . .

# Uncleaned, Unidentified Ancient Roman Coins!

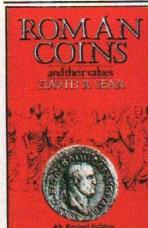
Few things can match the fun and excitement of looking through a group of ancient coins straight out of the ground. Until the coins are cleaned, no one knows exactly what you might find. We have had that pleasure many times over the years, and now you can, too.

We have accumulated a large number of ancient Roman coins which have been found by people using metal detectors in various parts of what was once the Roman Empire. The coins have not been cleaned or picked through in any way. We have just mixed them all together in a box and then counted them out into individual bags.

To see what might be included, we took a handful at random and cleaned them with a soft wire brush. This took a little time and a lot of "elbow grease," but no special skill. All of the coins in our sample group turned out to be

Roman bronzes dating from the third through the fourth centuries A.D., roughly spanning the period from Gallienus (A.D. 253-268) through Valens (A.D. 364-378). The coins we sampled ranged from Poor to Fine condition. Most of them could be identified, at least as to their type, and some were attributable to a specific ruler. Based on our small sample, it is likely that the majority of these coins will turn out to be bronze and in Poor to Fine condition—but no one will know for sure until they have been cleaned!

A group of these coins and a soft wire brush (see description below) would make a unique gift for anyone who enjoys the fun and excitement of hunting for treasure! A copy of David Sear's *Roman Coins and Their Values* (see description below) will add even more luster to this already brilliant gift idea—especially for those who enjoy doing a little armchair detective work. These coins are available on a first-come, first-served basis. We know that they will sell quickly, so please place your order as soon as possible. All coins are guaranteed to be authentic, and your satisfaction is guaranteed.



This is the best single-volume reference book for identifying the coins once you have cleaned them, listing over 4,300 coins, with over 900 photos. There are chapters on coin denominations, mints, reverse types, etc., and a brief biography of each ruler under whom coins were minted, with an estimated market value shown for each coin.

*Roman Coins and Their Values*, by David R. Sear

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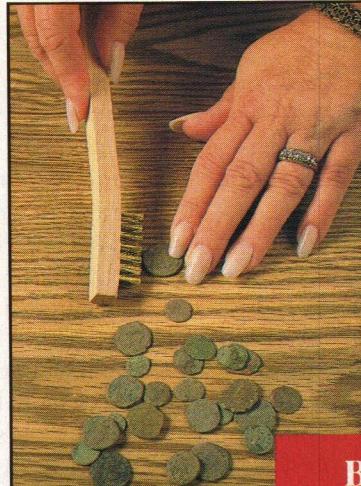
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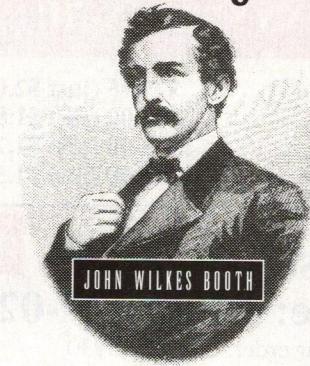
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## ANNAPOLIS

*continued from page 55*

curriculum of forty core courses to a majors system offering more than five hundred.

Perhaps the most dramatic change to the Naval Academy occurred in 1976 with the decision to admit women. The admission process had to be restructured; programs for women's athletics had to be created; and Bancroft Hall, which serves as the dormitory for the entire brigade of 4,500 midshipmen, required substantial alterations.

The first 81 women were inducted five days after the nation celebrated its bicentennial in 1976. Many people saw their presence as an attack on the history and prestige of the institution itself. In essence, these future officers were creating huge ripples in a pool of tradition that had remained calm, steady, and all-male for more than a century. The women not only persevered in the face of great adversity and animosity, they

*Each year since 1912, the newly commissioned Marine and Navy officers toss their midshipmen's caps in the air to conclude the graduation ceremony. Before that date, the graduates kept the rank of midshipman for two more years and, thus, needed to hold onto their caps.*

succeeded in every aspect of Academy life.

They are among the more than 60,000 who have graduated from the U.S. Naval Academy during the last 150 years; sharing the honor with the likes of Admiral of the Navy George Dewey (1858), victor in the Battle of Manila Bay; Dr. Albert A. Michelson (1873), first American to win a Nobel Prize in physics; Rear Admiral Richard E. Byrd, Jr. (1912), aviator and explorer; Admiral Hyman G. Rickover (1922), father of the nuclear navy; James Earl Carter (1947), president of the United States; H. Ross Perot (1953), founder of Electronic Data Systems; Roger Staubach (1965), Heisman Trophy winner and Hall of Fame quarterback for the Dallas Cowboys; and astronaut Alan B. Shepard, Jr. (1945).

In his remarks during the kickoff of the 150th anniversary celebration, Admiral Charles R. Larson, the Academy's fifty-fifth superintendent, renewed the institution's commitment to "do everything it can to produce young people who will go out there and lead by example, set the standard of professionalism and integrity, demonstrate excellence without arrogance and be the leaders of today and tomorrow." ★

Mr. James Cheevers is the senior curator at the United States Naval Academy.





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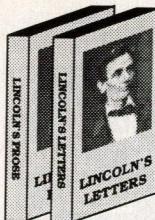
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## MAILBOX

continued from page 12

of the vastly superior U.S. forces fighting unsuccessfully in the war in Vietnam.

In the American Revolution, the more populous Great Britain was waging war across an ocean and was simultaneously fighting a war with France. Its numerical advantage could not be exploited. The United States faced no similar handicap in the War Between the States.

In Vietnam, American forces were also fighting an ocean away, under complex and constraining United Nations' regulations against a foe armed by the mighty Soviet Union. To compare these scenarios to the Union invasion of the Confederacy is ludicrous!

In the same article, Robert Krick succinctly makes the point by asking rhetorically what would have been the outcome of the War had the numbers been reversed—if the CSA had 21 million people and the USA only 7 million. What do you think, Dr. McPherson?

Larry L. Beane II  
 Philadelphia, Pennsylvania

## TRUMAN MADE RIGHT DECISION

I just discovered your magazine and I'm totally enthralled with it. As a "baby boomer" and one whose father has vivid memories of landings at Saipan, Okinawa, and Iwo Jima in his naval career as an LCVP driver, I applaud your article in the September/October issue by Thomas Allen and Norman Polmar, "Code-Name Downfall." However, I would like to put to rest any and all debate for all time regarding whether or not President Harry Truman made the right decision: if, by nuclear bombing Japan into capitulation, it saved only ONE American life, it was the right decision, in light of 7 December, 1941. It was the ONLY decision Truman could have made.

Dan T. Harrell, Jr.  
 Victoria, Texas

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The editors welcome comments from our readers. We endeavor to publish a representative sampling of correspondence but regret that limited space prevents us from printing every letter. Address correspondence to "Mailbox," American History, Box 8200, Harrisburg, Pennsylvania 17105. ★

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The print features from left to right the Library, Chapel, Academic Building, Barracks, and the Superintendents House  
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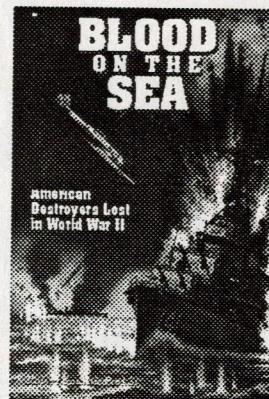
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## BLOOD ON THE SEA American Destroyers Lost in World War II

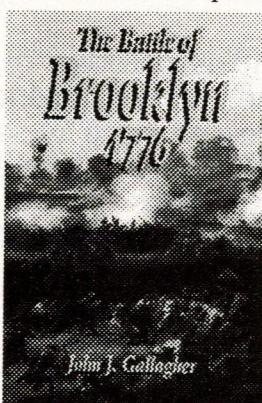
by Robert Sinclair Parkin

Seventy-one U.S. destroyers were lost in the Second World War. In describing each battle—against surface ships, aircraft, submarines, or simply the elements—this book depicts the enormous scale of our simultaneous war against Germany and Japan, and the breathtaking heroism of the young fighting men who prosecuted it.

No U.S. destroyer ever surrendered in WWII; instead, in many instances a ship's guns were still firing as it sank beneath the waves. *Blood on the Sea* frankly recounts the events leading up to each destroyer's loss, and in the process reveals life and death dramas that have long been neglected or forgotten. This book finally stands as an awe-inspiring tribute to United States courage and resolve.



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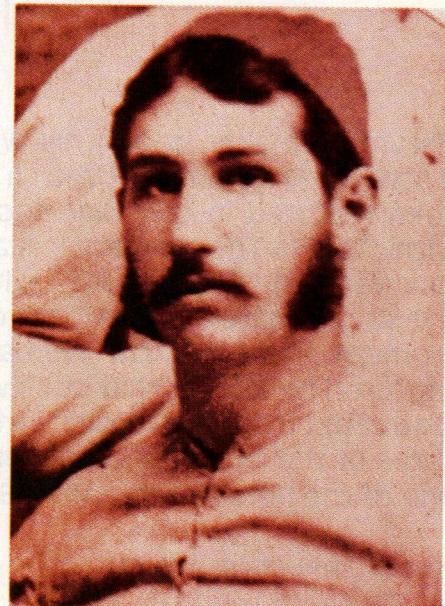
## AMERICAN FOOTBALL

*continued from page 30*

Yale's right flank. Now both sides of the flying wedge pierced ahead at breakneck speed, attacking Yale's front line with great momentum. Brewer scampered behind the punishing wall, while Yale's brave defenders threw themselves into its dreadful path.

Brewer was finally forced out of the partially disintegrated wedge at Yale's twenty-yard line, where he tripped over one of his own players just as he was tackled by Frank Butterworth. Parke Davis, an early footballer turned historian, wrote of the action: "Sensation runs through the stands at the novel play, which is the most organized and beautiful one ever seen upon a football field."

Yale's incredible defense held and eventually won the game. However, DeLand had opened Pandora's box. According to Davis, "No play has ever been devised so spectacular and sensational as this one." Stagg, writing in 1926, remarked that "The DeLand invention probably was the most spectacular single formation ever opened as a surprise package. It was a great play when perfectly executed, but, demanding the exact coordination of eleven men, ex-



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Recognized as the "Father of American Football," Walter Chauncey Camp (above) devised innovations such as the line of scrimmage, the system of downs and plays, and below-the-waist tackling that set the American game of football apart from its foreign antecedents.

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tremely difficult to execute properly."

Harvard's dangerous flying wedge quickly became the standard opening play for teams all across the country. But the play, which used the principle of mass momentum to great advantage, was deadly as well as effective. The cause of numerous deaths, the flying wedge was outlawed after only two seasons. As often happens with new sports rules, however, coaches and players soon found intriguing loopholes that kept the flying wedge alive.

Mass formations resembling the forbidden play crept onto the field on nearly every down. If anything, variations of the flying wedge became even more vicious than the original. Injuries soared, leading an outraged press to denounce the game for its excessive violence. For eleven years the press fueled the public's clamor for substantial rule changes, advocating such things as increasing from five to ten the number of yards a team must cover within four downs.

Barnstorming Rugby and soccer

DARTMOUTH COLLEGE VS. CHICAGO ATHLETIC ASSOCIATION  
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teams from all over Europe and Australia gave demonstrations across the United States to convince Americans of their games' noble values and superior morals. Some colleges did switch to Rugby or soccer, while others banned all kinds of football.

During those years, public outrage was not universal, nor was the negative sentiment shared by the players of the game. It was during this era that the first

"sports heroes" captured the public imagination. Since 1889, Walter Camp had been selecting the best players to an All-American team. Outstanding players captivated the crowds and sustained growing interest in the sport despite concerns about the dangers associated with it.

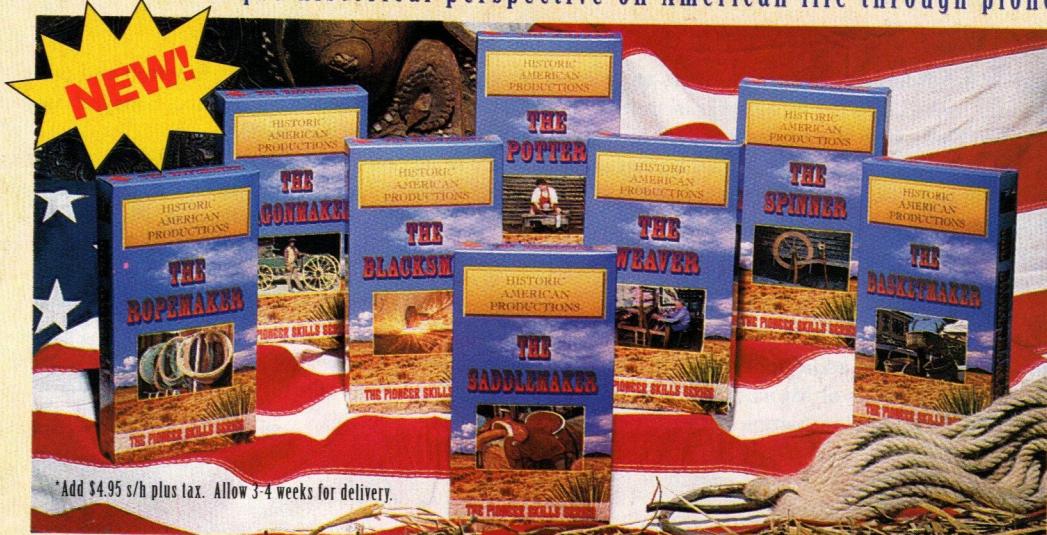
By the turn of the century, colleges across the country had become as involved with football as their Eastern counterparts. In 1896, the Western Conference—which later evolved into the "Big Ten"—was formed with memorable teams from the universities of Wisconsin, Michigan, and Chicago. In 1901 football was added to the program of events associated with Pasadena, California's twelve-year-old Tournament of Roses; on New Year's Day of 1902, the tradition of the Rose Bowl was born.\*

At the end of the 1905 season, the *Chicago Tribune* reported some frightening

\*Teams from Stanford University and the University of Michigan met in the first such game on January 1, 1902. However, the second Rose Bowl game, which pitted Washington State against Brown University, was not played until 1916.

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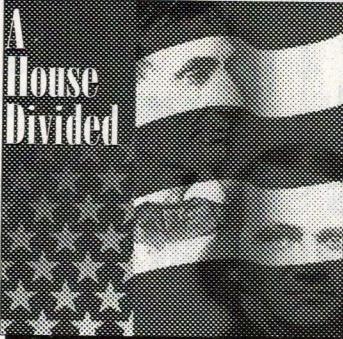
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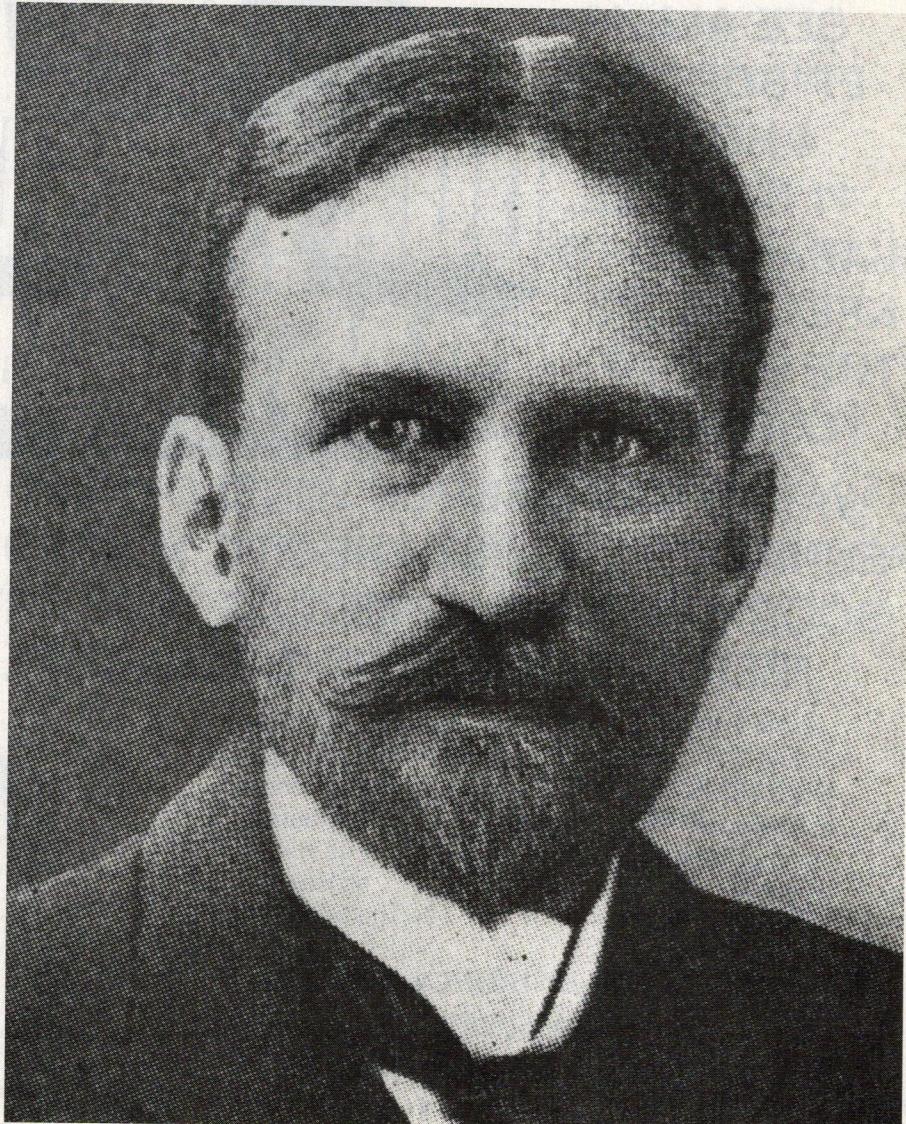
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ing news: 18 FOOTBALL PLAYERS DEAD AND 159 SERIOUSLY INJURED! This report, coming weeks after he had seen photographs of the bloodied combatants in a contest between Swarthmore and the University of Pennsylvania, led President Theodore Roosevelt to proclaim: "I demand that football change its rules or be abolished. Brutality and foul play should receive the same summary punishment given to a man who cheats at cards! Change the game or forsake it!"

Lorin F. Deland used his knowledge of chess and military strategy to invent the "flying-wedge" formation. First used in a Harvard-Yale game in 1892, the play—the "most beautiful one ever seen upon a football field"—was outlawed only two years later, after causing numerous injuries and deaths.

The president immediately appointed a rules committee and pressured football coaches across the country to come up with a solution. John Heisman, Georgia Tech's coach, proposed that a passing play might be a good way to open up the game and help disband massing plays. He hoped that the forward pass would change football's emphasis from brute force to the kind of clever ball-handling that would please crowds and, more importantly, save players' lives.

Just after New Year's Day 1906, the rules committee approved the forward pass. Although the identity of those involved in the first play to involve a legal forward pass has been the subject of debate, credit is usually given to Bradbury Robinson of St. Louis University. A half-back, Robinson threw the ball to a teammate in a September 1906 game with Carroll College in Waukesha, Wisconsin.



The new rule, however, was full of conflicting restrictions—such as a penalty of fifteen yards for an incomplete pass—that limited coaches' freedom to experiment with the innovative play.

It was six years after its introduction that the forward pass really came alive. Before the 1913 season opener, Gus Dorais, Notre Dame's talented quarterback, practiced concise pass patterns with a talented pass catcher on the shores of Lake Erie during their summer break. In the Notre Dame-Army game, Dorais made the forward pass a vital offensive weapon by passing for 243 yards, primarily to his main receiver and future coaching great Knute Rockne.

Meanwhile, flying-wedge principles continued to persist in insidious forms. In 1909, two important players—Navy's Early Wilson and Army's Eugene "Icy" Byrne—were both killed in massing plays, creating a "great clamor for re-

form or radical changes . . . ." Embarrassed and perplexed by its own inadequacy and spurred on by public outrage, the rules committee finally permitted

**"I DEMAND THAT FOOTBALL change its rules or be abolished. Brutality and foul play should receive the same summary punishment given to a man who cheats at cards! Change the game or forsake it!"**

only four players to line up in the backfield, demanded a seven-man line, barred offensive linemen from using their hands, and required kickers to send the ball at least ten yards on every kickoff. At last football was freed of its own nemesis.

In spite of its destructiveness, the flying wedge and related "massing plays" did create some positive movements in

American football. The news of the plays' power and alluring beauty helped to launch the exciting game across the country, while their destructiveness heralded the birth of player-safety measures, including the formation of the National College Athletic Association in 1906. Additionally, there arose united groups of concerned citizens, media, and college administrators, all of which endeavored to make football a fair game for both sides.

One such administrator, Stanford University president David Starr Jordan, wrote in the 1890s that "College football has come to stay. It has its advantages, its dangers, and its evils, but it fills a place which no other game can take. Its members are bound together by the strongest of ties . . . college spirit." ★

University professor Bruce K. Stewart is the executive producer of the documentary film *The Real Roots of Football*.

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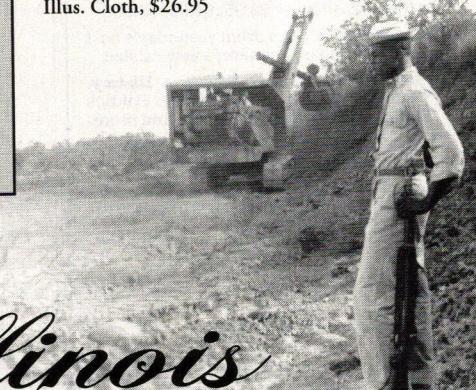
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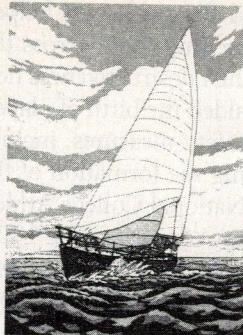
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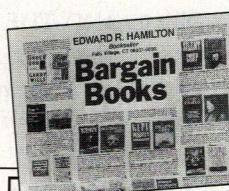
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## AMERICAN HISTORY

### THE HESSIANS

*continued from page 23*

mal-looking men were the "monsters" about whom they had heard.

As Germans and Americans became familiar with each other, their opinions changed. German prisoners, in fact, were generally better treated than the British, partly due to a propaganda campaign directed at instigating desertions within their ranks.

It was a strategy that some Englishmen had foreseen. Indeed, during the original debate on the treaties, Major General Sir Henry Clinton—later to command the British troops and their auxiliaries—had recommended procuring Russian troops since there were few in America able to communicate with them. People of German ancestry, by contrast, represented the second largest ethnic group in America at the war's outset.

The Americans seized every opportunity to try to wrest the German troops from the British. On the August 1776 day that the first German contingent set foot on American soil, a broadside—translated into German—offered to any "foreigners who shall leave the armies of his Britannic majesty in America and shall chuse to become members of any of these states; that they shall be protected in the free exercise of their respective religions, and be invested with the rights, privileges and immunities of natives, as established by the laws of these states . . ." Further, Congress would provide any such deserters with fifty acres of unappropriated land.

The capture of almost a thousand Germans at Trenton further fueled the propaganda effort. The Pennsylvania Council of Safety issued a proclamation stating that General George Washington, in turning the prisoners over to its care, recommended they "have such principles instilled into them, whilst they remain prisoners, that when they return on being exchanged they may fully open the eyes of their countrymen" as to their error in fighting such people as the Americans.

These tactics met with a measure of success; on many occasions exchanged prisoners did praise the Americans and their way of life. But the beauty of the land needed no advertising, and the apparent equality of all levels of society appealed to many among the German rank and file. Of the almost 30,000 Germans

who fought for the British in the Revolution, approximately 5,000 deserted or were given permission by their sovereigns to remain in America after the war.

Although many of the German soldiers had been forced to fight in America, others—mostly officers—were professional soldiers who saw the war as an opportunity to seek promotion. They anticipated an easy victory, which would assure



Baron Wilhelm Knyphausen (above) arrived in America in October 1776 with a largely-Hessian contingent of German troops. He served as the commander in chief of Britain's allies from 1777 until the end of the war.

them glory and advancement.

In his journal, Lieutenant John Charles Philip von Kraft, a mercenary in the true sense, frequently complained of the delays of his promotion. Overlooked on several occasions when promotions were announced, he threatened to leave his regiment and join the British. He had earlier thrown his lot with the Americans, but when General Washington refused him a captaincy, von Kraft joined a Hessian regiment.

Some officers were particularly irked when they still had not received promotion by war's end. Even Seume, the reluctant soldier, praised by his superiors, became ambitious. "When finally the news of the concluded peace arrived," he wrote, "we were not exactly happy because young, energetic men do not like to have

their careers thus abruptly changed."

The relationship between the British and their auxiliary troops was not particularly good, although no serious rift occurred between the two armies. The Germans proved convenient scapegoats for the British since everyone seemed inclined to think ill of them. General Friedrich Adolphus Riedesel, commander of the Brunswick troops, wrote that he was "surrounded only by Englishmen who are drunk with haughtiness. With these people I have to get along; if something disadvantageous happens, it will be all my fault."

German soldiers participated in every major and most minor battles from the summer of 1776 to the war's end, from Brunswick forces in Canada (later to be captured at Saratoga with General John Burgoyne) to the Waldecker in the Floridas. Their previous experience had not prepared them for the American terrain or style of fighting. Trained as they were in the highly-disciplined European manner, the Germans were surprised by, and disapproved of, American guerrilla tactics.

The Americans claimed that the Germans were vicious fighters and would give no quarter. This was, in fact, generally true early in the war; the Germans had been told by the British, who hoped to goad them into enthusiastic combat, that they would be especially targeted by the rebels, who would show them no mercy.

By war's end, however, many of the Germans had fought against and lived amongst the Americans for eight years. They never fully comprehended—some from lack of interest, others due to the language barrier—the issues at stake or the consequences of an American victory. (Baron Riedesel felt the rebels themselves did not know why they were fighting.)

Nonetheless, when the German soldiers returned home, they carried with them memories of a new people and a rich and beautiful land. As the final transports of soldiers prepared to leave, Americans waved to the departing troops. "During [it] all," a Hessian captain wrote, "there was a deep silence on board the ships that were lying at anchor with troops, as if everyone were in deep mourning because of the loss of the thirteen beautiful provinces." ★

Debra Brill is a freelance writer with a special interest in the American Revolution.

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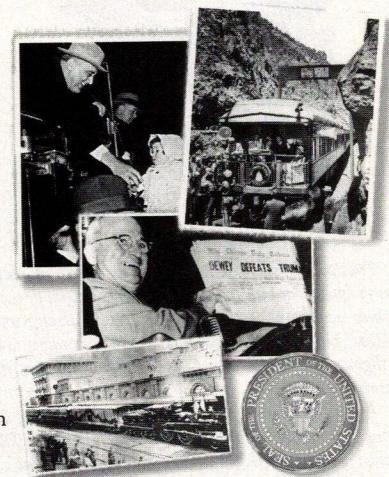
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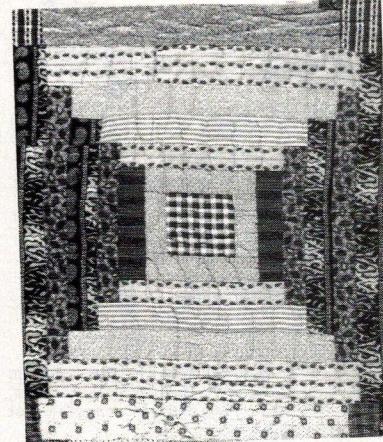


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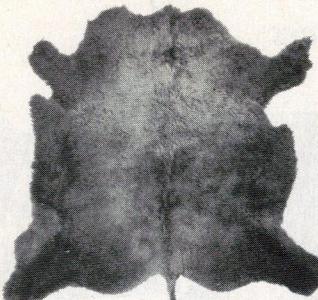
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## POETS & FRIENDS

continued from page 47

thing about one myself . . . and now I never can. For which I am inclined to envy, and perhaps hate you."

In 1879, chance placed Helen at a lecture by Standing Bear, publicizing U.S. government mistreatment of the Ponca Indians of South Dakota. From that moment, she claimed, she became what she had said "a thousand times was the most odious thing in the world, a woman 'with a hobby.'" Helen was moved by what she heard and, with her pen as her weapon, she waged war first on behalf of the Poncas and then on behalf of all Native Americans. Months of research and weeks of frenzied writing produced *A Century of Dishonor*, a history of the government's misdealing with the Indians. At her own expense, she sent copies to every member of the 1880 U.S. Congress.

Her action provoked Congress to issue a report in her favor. But she wasn't finished. Combining a longstanding desire to travel to Southern California with a newfound interest in the Mission Indians of that region, she made an exploratory trip to the West before lobbying Congress to allow her to study and report on Indian conditions. In July 1882, Helen was appointed Special Commissioner of Indian Affairs in Southern California. The next year saw her back in that state, gathering information for a report to Congress on the West Coast Mission Indians.

This time, reaction to her findings was less gratifying, so Helen took another tack and wrote *Ramona*, a romantic novel whose real aim was to decry the usurpation of Indian lands by white settlers. "I did not write 'Ramona,'" she said, "it was written through me. My life-blood went into it—all I had thought, felt and suffered for five years on the Indian question." The novel, published in 1884, proved a huge popular success. Emily was among those who wrote in admiration.

About this time, both Helen and Emily were suffering from physical problems. Helen had fallen down the stairs of her Colorado Springs home, breaking her leg in three places. Emily, for her part, endured an attack of what was likely a kidney ailment. "I shall watch your passage

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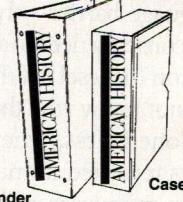
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from Crutch to Cane with jealous affection . . . I, too, took my summer in a Chair," Emily wrote.

Late in 1884, her leg still not healed, Helen headed for California's therapeutic sunshine. But illness overtook her early the next year. Dying of cancer, she wrote to Higginson that her works—*Century of Dishonor* and *Romona*—“are the only things I have done of which I am glad . . . They will live, and . . . bear fruit.”

Helen died in San Francisco on August 12, 1885, and the poet Emily Dickinson summed up estimation of her friend in a letter of condolence to William Jackson: “Helen of Troy will die, but Helen of Colorado, never. Dear friend, can you walk, were the last words that I wrote her. Dear friend, I can fly—her immortal reply.”

The next spring, Emily wrote Higginson that she, too, had been ill for some time. For her, it had been a difficult few years. In addition to Helen, she had lost four close friends and her mother to death. Weakened by these losses, Emily died of Bright's disease on May 15, 1886.

Emily's withdrawal from the world had only been partial. Although she “did not cross my Father's ground to any House or Town,” she did engage in abundant correspondence with a select circle of friends. More than a thousand of those letters survived in the hands of their recipients, and after Emily's death, Lavinia gathered up all of her sister's poems that she could find—more than 1,700 of them—which Emily had methodically copied, dated, and bound into packets.

Following a protracted legal battle, *Poems by Emily Dickinson*, which included 115 verses, was published in 1890. More volumes followed the success of the first, and today Emily's bewitching poetry is as known and beloved as that of any other American poet.

Helen's poems, long out of fashion, are rarely read, but every spring, in the town of Hemet, California, the bittersweet love story of *Ramona* is enacted on stage, a tribute to one of the two friends from Amherst, Massachusetts, who left their indelible mark on American literature. ★

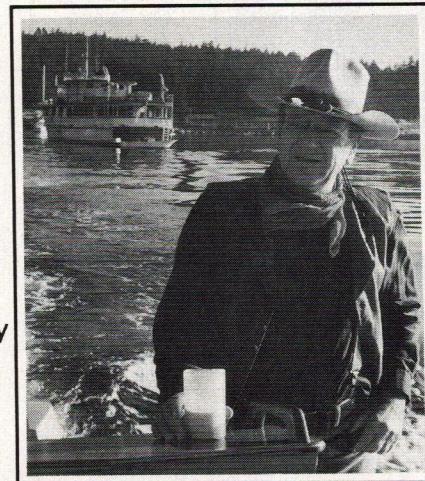
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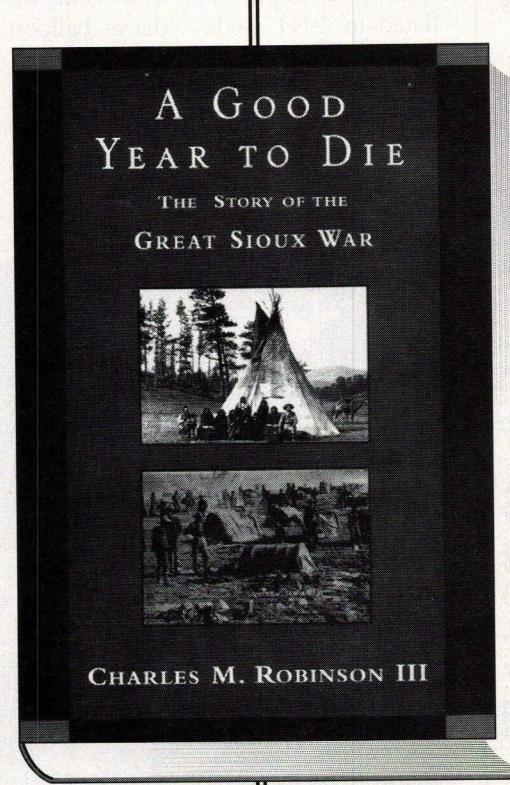
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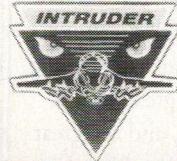


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## A THANKSGIVING TRADITION

continued from page 37

chased after it and tore it in two.

Worse yet were aviators who tried to pluck the balloons from the sky or flew into them. A flight instructor had some anxious moments when a student pilot collided with a huge, helium-filled cat over Jamaica Bay, causing the plane's engine to stall. Fortunately, the would-be aviator had been paying attention. She was able to restart the engine and land the plane safely.

In order to prevent similar incidents, parade organizers discontinued the practice of releasing the balloons. Macy's compensated in 1933 by adding sound effects to the balloons—the dachshund barked, the pig oinked, and a crying baby wailed. In 1934, Walt Disney joined the fun as Sarge collaborated with his designers on Mickey Mouse, Horace Horse Collar, the Big Bad Wolf, Oswald the Rabbit, and Pluto the Pup balloons.

The processions of the awesome helium-filled creations has gone on with remarkably few mishaps (one of the reasons they are possible at all is that New York City's utilities are underground and there are no overhead wires). But there have been some. The Santa Claus balloon, for example, burst while being inflated in 1941 (today, Macy's balloon handlers always say the balloons are "inflated," never "blown up"), and in 1958, a helium shortage led to the incongruous sight of air-filled balloons heading down Broadway suspended from cranes.

Most problems, as might be expected, have been weather-related. Strong winds crippled Gobbler the Turkey and a Civil War balloon in 1956, and the winds were so bad in 1971 that there were no balloons at all. In 1975, a gust of wind hurled the Underdog balloon into a Times Square streetlight.

World War II, however, had the cruellest effect. In 1942, the balloons were donated as much-needed scrap rubber for the war effort. In a ceremony at City Hall, the president of Macy's presented Mayor Fiorello LaGuardia with a ceremonial dagger that "hizzoner" used to "slay" the dragon balloon. Some 650 pounds of rubber were collected from the dragon, the elephant, Superman, and the others. Balloons did not return until the arrival of peace in 1945.

The media began taking note of the parade as early as 1938, when New York's WOR radio broadcast the event. A decade later, NBC-TV aired the parade nationwide for the first time, and the network added color in 1960. The parade's increasing visibility attracted celebrities, a tradition that has grown stronger as the broadcast provides a perfect stage to plug nationally a Broadway show, a movie, or a new recording.

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## FORTHCOMING IN THE NEXT ISSUE OF AMERICAN HISTORY



### TV CAPTURES AMERICA

Television programs of the late 1940s and early 1950s captured the American public's attention, securing a place for the new medium in our lives.

### TEXAS CITY DISASTER

In 1947, a shipment of ammonium-nitrate fertilizer exploded while being loaded aboard a ship in Texas City, Texas, killing more than 500 people.

### NELLIE CASHMAN IN ALASKA

The Irish immigrant known in the 1870s as the "Angel of Tombstone," followed gold and silver strikes across the West, reaching Alaska in 1905.

### BOSTON'S GREAT PEACE JUBILEE

To celebrate the return of peace to the bitterly divided nation, a gigantic music festival was held in Boston in 1869.

... AND MORE

One of the most star-filled parades took place in 1953, when the roster included Sid Caesar and Imogene Coca; cowboy stars Gabby Hayes and Hopalong Cassidy; television personalities Wally Cox, Martha Raye, and Steve Allen; and two stars in costume—Celeste Holm as little Bo Peep and crooner Eddie Fisher as Prince Charming. The high-kicking Radio City Music Hall Rockettes made the first of their annual appearances in 1958.

How much it costs Macy's to produce the parade is a well-guarded secret; so is the amount that NBC pays for the broadcast rights.

In the Victorian age, people complained that sports and dances were ruining the religious nature of Thanksgiving; similar protests attended the debut of the Macy's parade. One group called it "an offense against a national and religious holiday." Macy's hired a public relations man to soothe such feelings and find some way, as they put it, to "root the parade into New York's traditions." Management also moved the parade to the afternoon so as not to interfere with church services, but it was a gesture that did not last long. Nowadays, it steps off at nine in the morning.

Observers of American culture have noted that the Macy's Thanksgiving Day parade is an example of the commercialization of Christmas, much in the way that Santa Claus has been used to advertise just about every imaginable product. In the very year of the first pageant, political philosopher Samuel Strauss published an essay on what he called "Consumptionism," or the growing identification of material goods as the sign of the "good life." "Consumptionism," he thundered, "is bringing it about that the American citizen's first importance to his country is no longer that of citizen but that of consumer."

The Macy's parade has been treading a

thin line ever since. No doubt its primary purpose is to promote the store, and by extension to stimulate holiday shopping in general. The parade also allows entertainment personalities to present their latest songs or shows. It has, however, mostly steered clear of flagrant commercialism; although Ronald McDonald has appeared as a balloon, there are rarely any floats that are outright product plugs. Macy's has also resisted the temptation to serve as a vehicle for public service messages; consequently there are no banners saying "Stay in School" or "Say No to Drugs." As one organizer put it, "The point of it is to celebrate children and their families on this great holiday. This is not a statement or a protest parade. It is a celebration."

**THANKS TO**  
*television, the Macy's  
parade now reaches a  
global audience of  
80 million, prompting  
one newspaper to call it  
"the longest TV  
commercial ever made."*

sinking feeling in their stomachs (reports of the parade's demise turned out to be premature).

In the centuries-long transformation of a national holiday, the Macy's parade is one small, though endearing, part of a wave of secularization that has flipped Thanksgiving onto its head. The day that the Pilgrims founded was a harvest festival—a holiday that *looked back* at the year just passed and gave thanks for its blessings. Now Thanksgiving has become the entry point to the great triumvirate of year-end holidays—Thanksgiving, Christmas, and New Year's—as well as the launching point for the year's most intensive shopping spree. Thanksgiving, once the end of a season, is now the beginning of one. ★

New York writer Joseph Gustaitis is a frequent contributor to American History magazine.

**HISTORY BOOKSHELF**

continued from page 17

in 1770 and crimes committed by inmates at the Philadelphia jail in 1793.  
(A120)

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(A121)

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(A122)

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by John Keane (Little, Brown and Company, 644 pages, \$27.95) and **PAINE, COLLECTED WRITINGS** edited by Eric Foner (The Library of America, 907 pages, \$35.00). The public and private lives of Thomas Paine (1737-1809), the radical political philosopher and writer whose words inspired Americans during the Revolutionary War, unfold in Keane's meticulously researched biography. In examining the life of this champion of democracy and social justice, Keane confronts readers "with his achievements, failures, and unsolved problems" and offers them the "opportunity to ponder Paine's questions for themselves . . ." Library of America's collection of Paine's writings combines his best-known works—*Common Sense*, *The American Crisis*, *The Rights of Men* and *The Age of Reason*—with samples of his letters, articles, and pamphlets.  
(A123)

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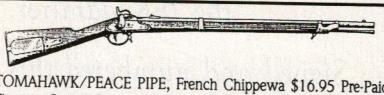


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(A126)

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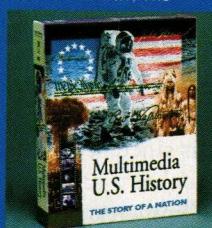
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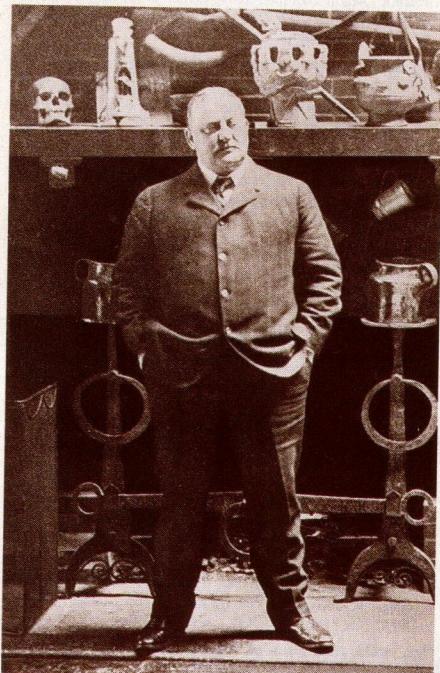
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## TIME CAPSULE

### objects in history

#### THE BRONCO BUSTER

He had little formal training in art, weighed 250 pounds, drank heavily when he was not on what he called the "water wagon," and had never tried his hand at sculpture. Yet, a century ago,



BUFFALO BILL HISTORICAL CENTER

Frederic Sackrider Remington created the *Bronco Buster*, the most popular bronze statue ever made in America.

Born in 1861, Remington showed an early aptitude for draftsmanship. As a teenager, he wrote to an uncle, "I mean to study for an artist," and in 1879 Remington enrolled in the Yale School of Fine Arts. When his father died the following year, however, he dropped out of school and, before taking a number of tedious bureaucratic jobs in Albany, New York, vacationed in Montana.

In 1883, he headed west again, trying his hand at sheep ranching, saloon keeping, and gold prospecting, hoping to strike it rich. Instead, Remington ended up nearly penniless, but his experiences in Montana led him to sense that the "Wild West" was vanishing. He decided to "record some facts around me" before the authentic cowboy became hopelessly romanticized.

A sketch that Remington made of some Montana cowboys had appeared in *Harper's Weekly* in 1882. It was crudely rendered and had to be redrawn, but it inspired Remington to begin to work in watercolors and then oils. By 1890, he had become a hugely successful commercial artist and had painted masterpieces such as "A Dash for the Timber." Still, he was dissatisfied with his aesthetic progress.

In the fall of 1894, Remington was working at his studio in New Rochelle, New York, on an illustration for a book by Owen Wister. A neighbor, watching him move figures around in the painting, observed that as an artist, Remington viewed things in the round; he had "the sculptor's degree of vision." Soon after, academic sculptor Frederick Ruckstull gave Remington a modeling stand, some tools, and encouragement to try his hand at three-dimensional art.

Remington's experiment in "mud," as he called the clay he worked with, went slowly at first. Several times he almost destroyed his model. Then a kind of exhilaration seized him. His paintings would "look like stale molasses in time," he wrote Wister, "my watercolors will fade—but I am to endure in bronze . . . ." The *Bronco Buster* was ready for the foundry in August of 1895, and Remington copyrighted it on October 1, his 34th birthday.

In a day of heroic sculpture, the horse was apt to be static, horizontal, emotionless. Remington's pony was, as he liked to put it, "just a smokin'," rearing up on its hind legs trying to buck the desperate rid-

er, who grimly hangs on to its mane. Academicians thought the two-foot-high statue merely an illustration in bronze, but critics were enthusiastic. "Mr. Remington," wrote one, "has struck his gait."

The first copy of the *Bronco Buster* sold at Tiffany's for \$250 (original castings have since brought more than \$100,000 at auction). Sixty-three were made before the original mold was destroyed. Different casting methods were subsequently employed and details of the sculpture modified. In 1909, Remington produced a larger model nearly three feet high. Today, countless copies are turned out in models ranging in size from "mini" to "jumbo."

Remington created other bronzes, some more ambitious, some more sophisticated, but it was the *Bronco Buster* that made him, as he thought at the time, "d— near eternal." ★

—Michael Blow



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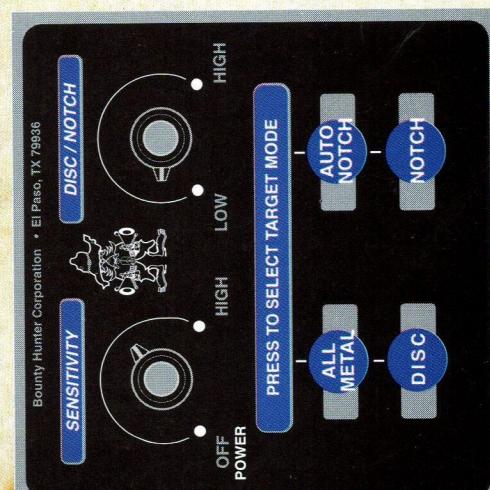
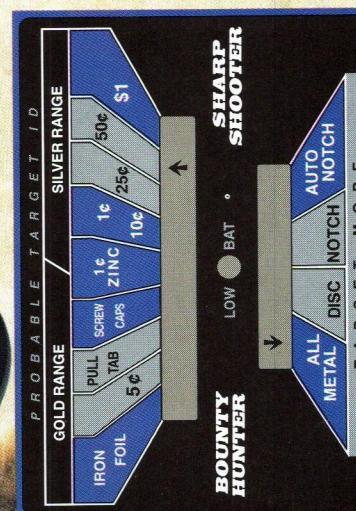
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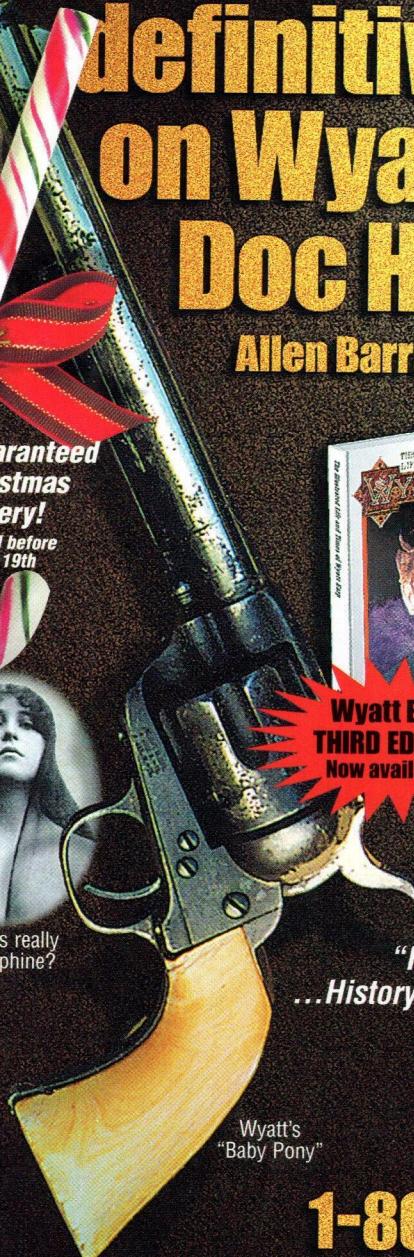
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